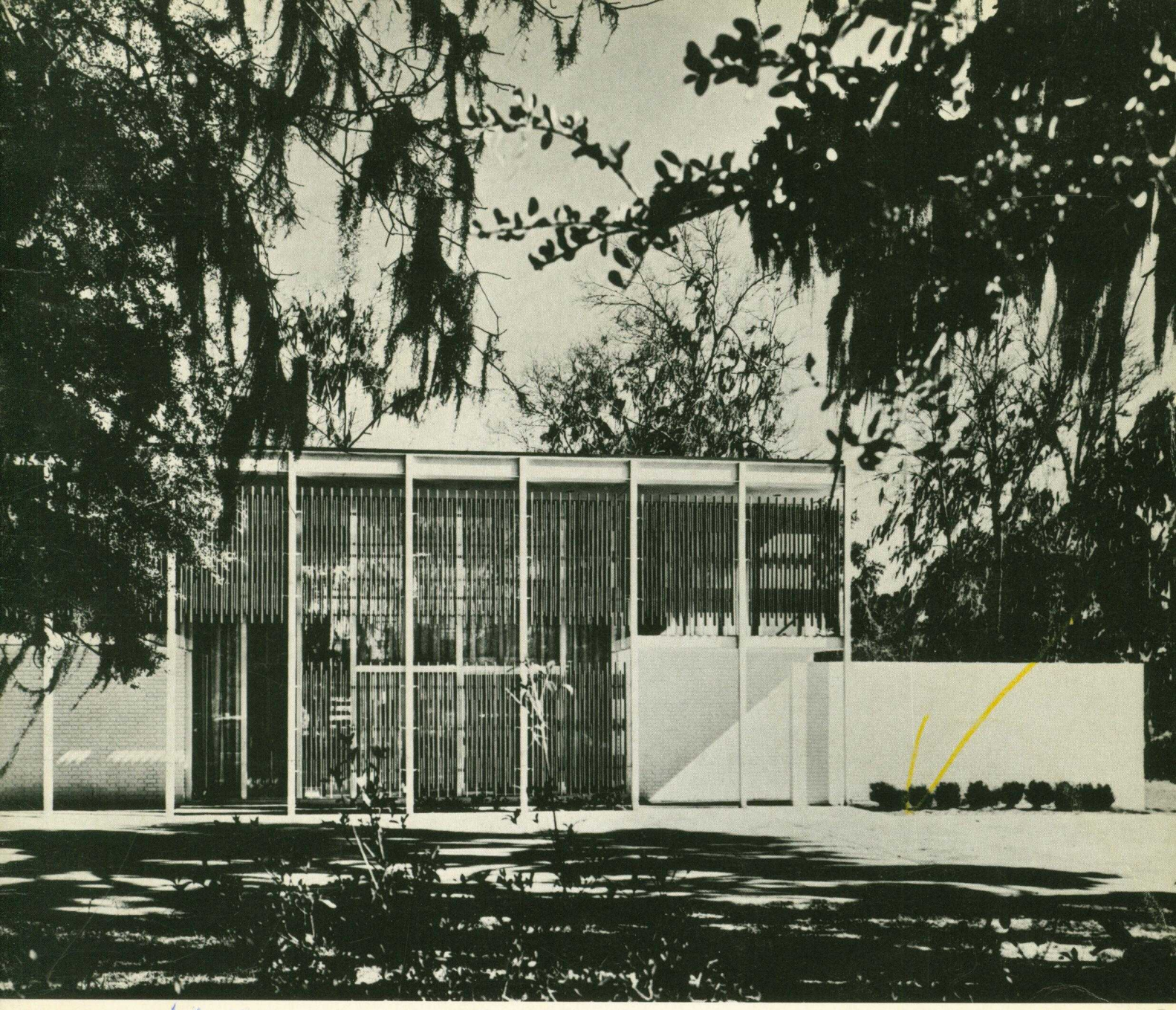

LIBRARY

8 Steel-Framed Houses Of 1960

from Architectural Record

DEC 9 1960

Of the twenty houses selected by *Architectural Record* as the year's finest architect-designed houses, eight have steel frames. Here they are, shown in 91 photographs, plans, and drawings.

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In reprinting these articles, we offer under one cover some interesting and useful material on the use of steel framing in houses. We wish to emphasize the importance of the developmental and experimental work done by architects, structural designers, steel fabricators and contractors in the imaginative use of light-steel framing for contemporary houses. We also gratefully acknowledge the permission of *Architectural Record* to reprint the material.

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Steel

For strength
. . . economy
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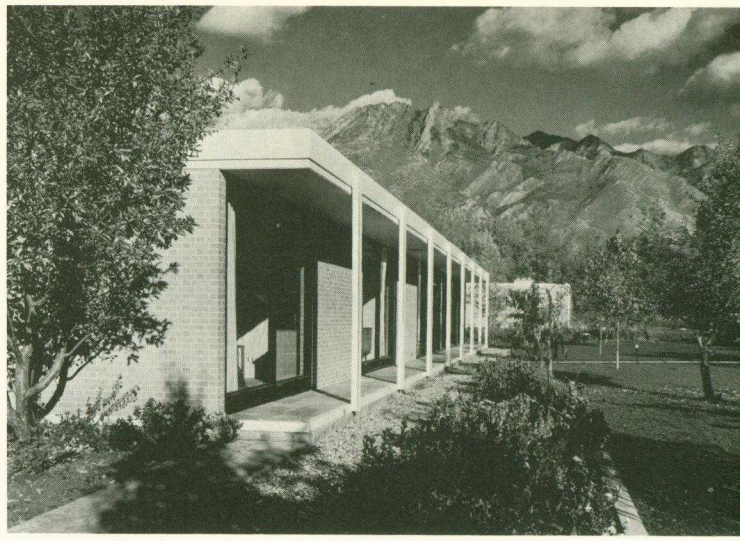
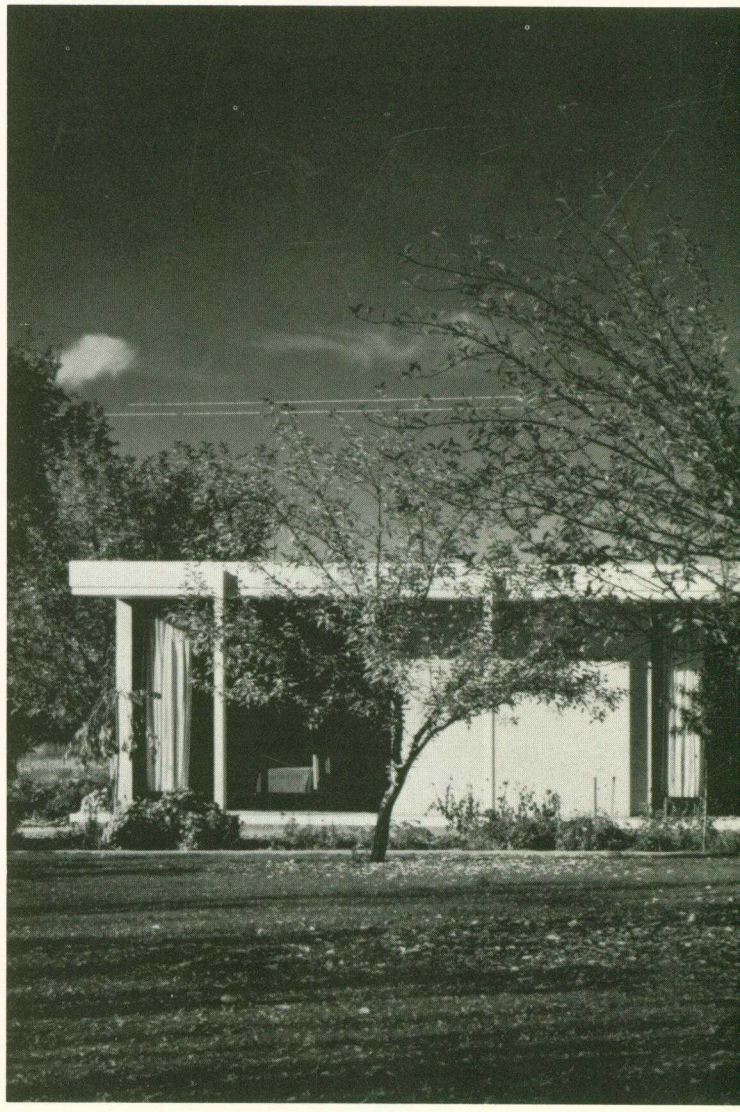
BETHLEHEM STEEL

DEAN L. GUSTAVSON ASSOCIATES, ARCHITECTS

Residence for Mr. and Mrs. Dean L. Gustavson
Salt Lake City, Utah
Tagy Nyman, Contractor



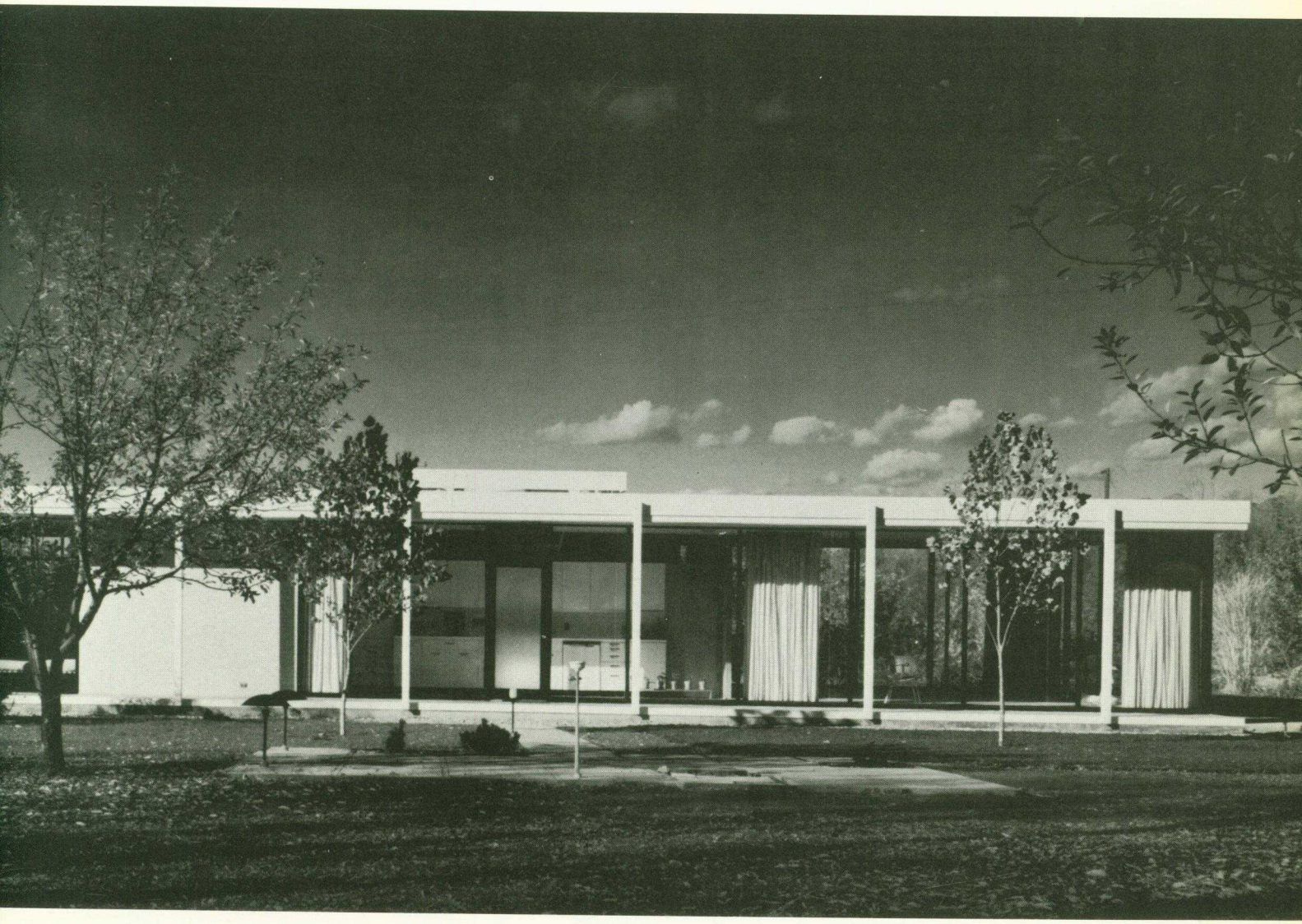


In designing this crisply rhythmic house for his own family—a traditionally daunting chore—architect Gustavson states: "Designing a residence for my family was an exciting challenge. I wanted a residence that had privacy and yet an openness to the view and the interior landscaping of the site. The property, coupled with the landscaping and location on a private road, was large enough to insure the privacy we wanted. To gain the view and intimacy with the surrounds and the seasons, we decided to design principally a glass house. A steel frame was used to gain the freedom of plan desired and to permit the large glass areas. . . . The bedroom organization was to reverse this openness and divide the space into three bedrooms and a study library."

His success in suiting his own program is very evident in the unforced elegance of the house, in the extremely workable plan, and in the not exorbitant cost of $40,000 for 2200 sq ft of well-detailed enclosed space under 2700 sq ft of roof, and a separate carport, also of steel frame.

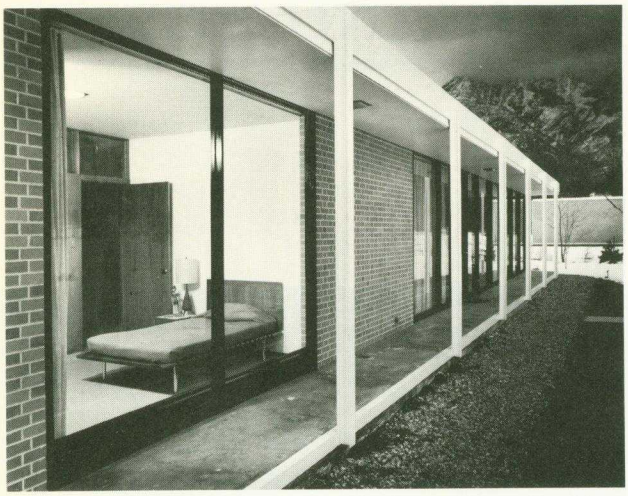
Of the house, Gustavson now says: "The plan has worked very well. My wife and children have not had any suggestions on how to do it better, and I consider this a real accomplishment."

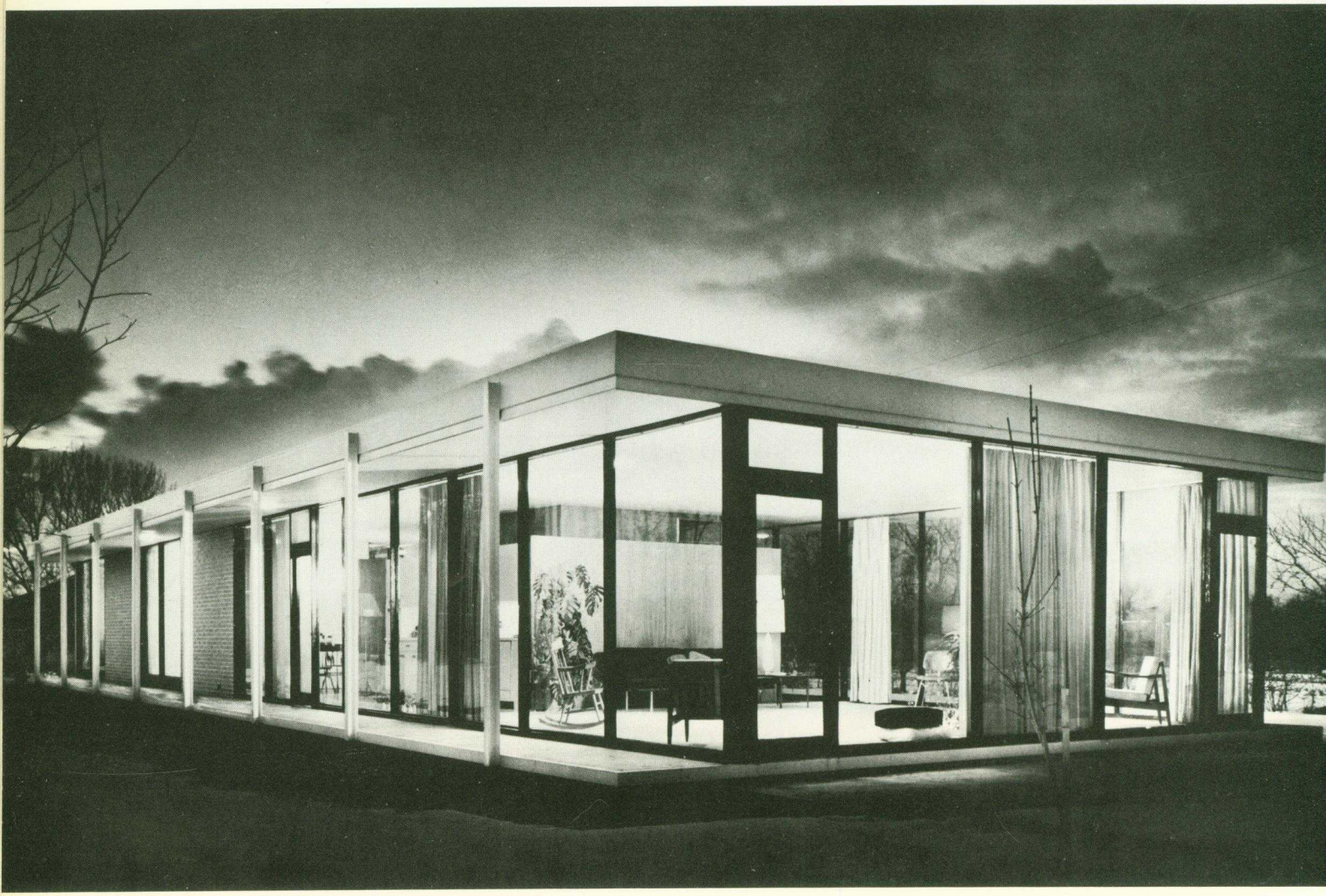
ELEGANCE IN GLASS, BRICK AND STEEL

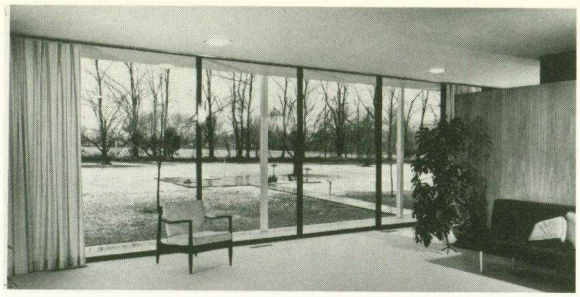


PHOTOS: WILLIAM BEAL

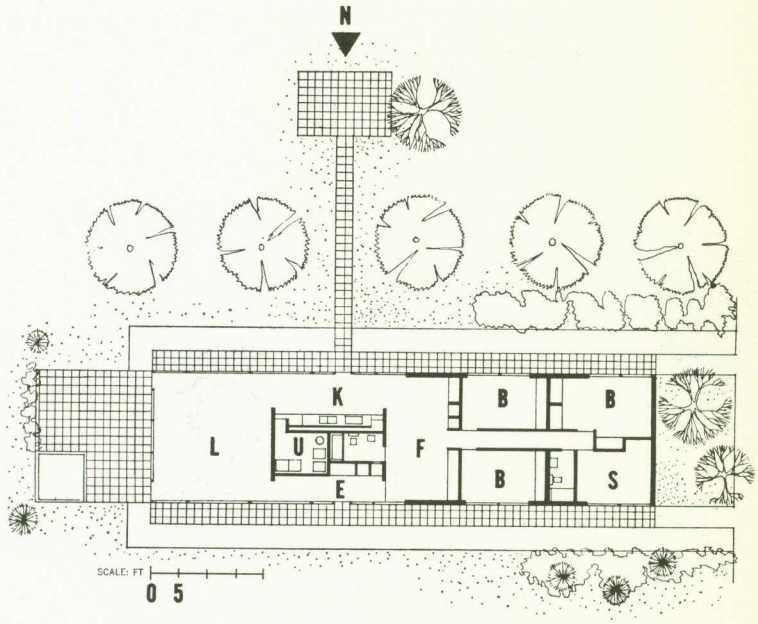
PHOTOS: WILLIAM BEAL







THE UTILITY CORE IS TREATED AS A PIECE OF FURNITURE IN AN OPEN-PLAN LIVING AREA

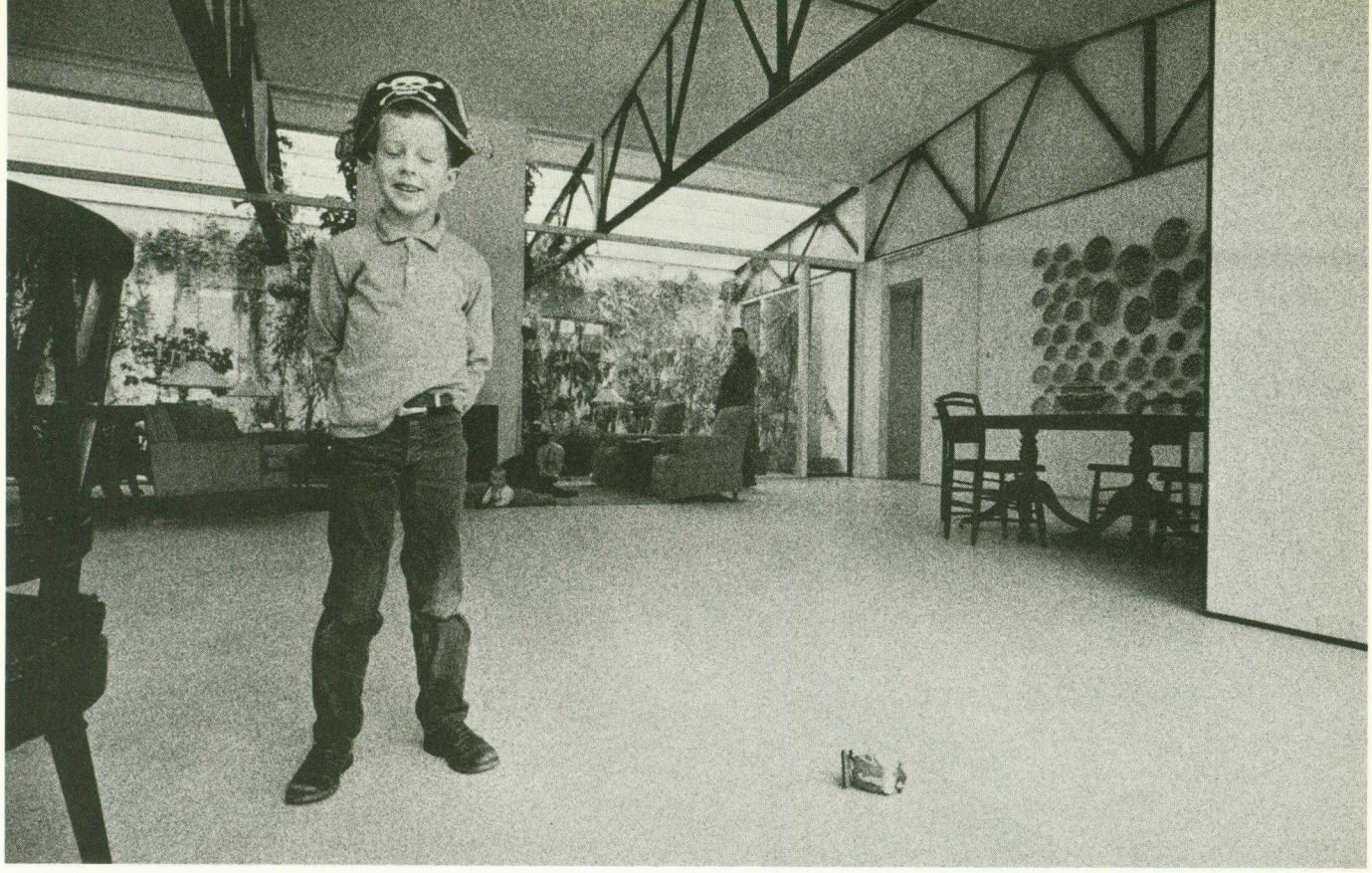


THE PLAN centers on the use of a compact kitchen-utility-bathroom- closet core. The element is treated as a piece of furniture, with walnut panel surfaces. The space of four areas flows around the core: entrance, living area, kitchen-dining area, and family multi-use room. There is space, yet some separation.

MATERIALS used in the structure are generally exposed throughout: the white-painted steel frame; the face brick laid in a flemish bond; the oak window fenestration, stained black and varnished. Interior woodwork is lacquered walnut. Other wall areas are ceramic tile in bathrooms and plasterboard on some bedroom walls. The ceiling is suspended plaster. Draperies are a light beige-gold color; floor coverings are white vinyl and gold colored carpeting.

THE UTILITY SYSTEMS are largely incorporated in the floor slab. Heating is by two reverse-flow forced-air furnaces feeding to a perimeter under-floor duct system. It was designed for a quick air change and heat delivery. Electrical and phone service is by underground conduit.

WHAT'S RIGHT WITH ARCHITECTURE



BY EDITH BRAZWELL EVANS
Editor-in-Chief, LIVING For Young Homemakers

The time has come when contemporary architecture can be assessed in terms of its own esthetics. The new materials, new structural concepts have, like the chords of Beethoven, won an acceptance that puts all of us on our mettle to find ultimate expression of function and beauty.

The bizarre shapes of the 'twenties and 'thirties whose *raison d'être* was to let the world know that something was happening in architecture, in retrospect seem to have protested too much.

The "something" has happened, and anyone who has been close to the change, often—like an old revolutionary growing conservative—finds it hard to remember what all of the fuss was about.

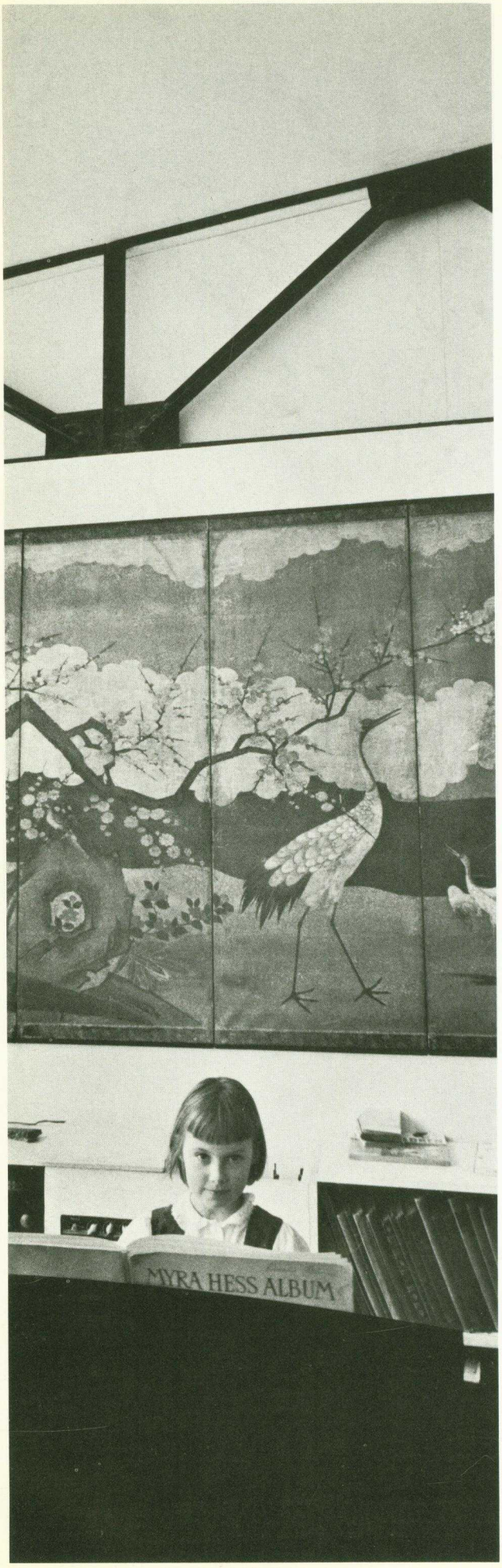
New forms and structural ideas that would have been jeered just before the Second World War are suddenly appearing even in mass-produced factory-built homes, and finally are mortgageable. And architects, who are forever at the mercy of a public with the unan-

PAUL RUDOLPH, ARCHITECT

House in Cambridge, Massachusetts
Vappi, Symmes and Maini, Mechanical Engineers
Stanley I. Phalen, Building Contractor

FAMILY PHOTOGRAPHS BY ELLIOT ERWITT-MAGNUM

ARCHITECTURAL PHOTOGRAPHS BY LOUIS REENS



REMODELING IN CAMBRIDGE: BIG SPACE PROVIDES AN ELEGANT SETTING FOR FAMILY POSSESSIONS

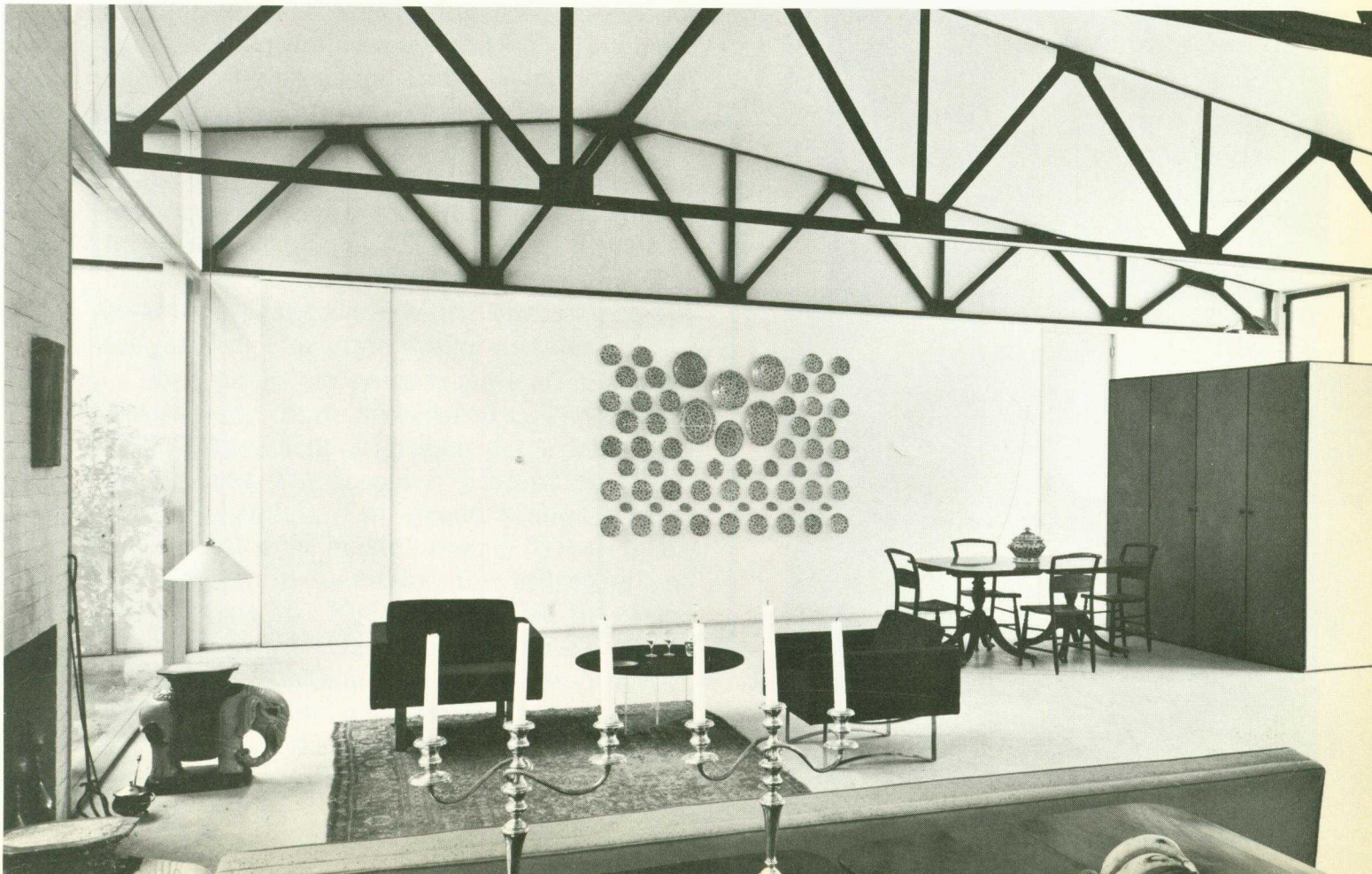
swerable "but it is my wall," are enjoying an artistic freedom that would give a Dadaist pause.

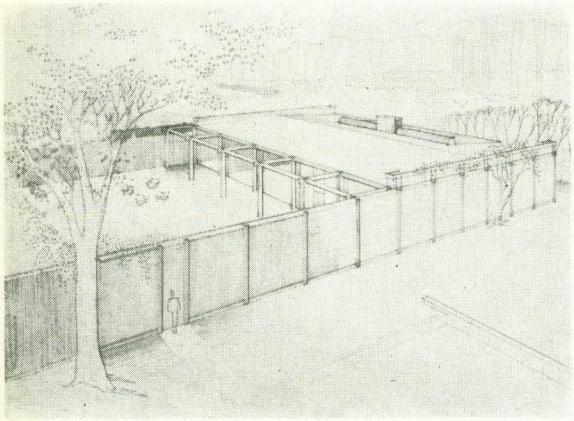
What architects will make of their new freedom and public trust still largely remains to be seen. We have found among them a professionalism, dedication and an intolerance of eccentricity, proving that we have not misplaced our trust.

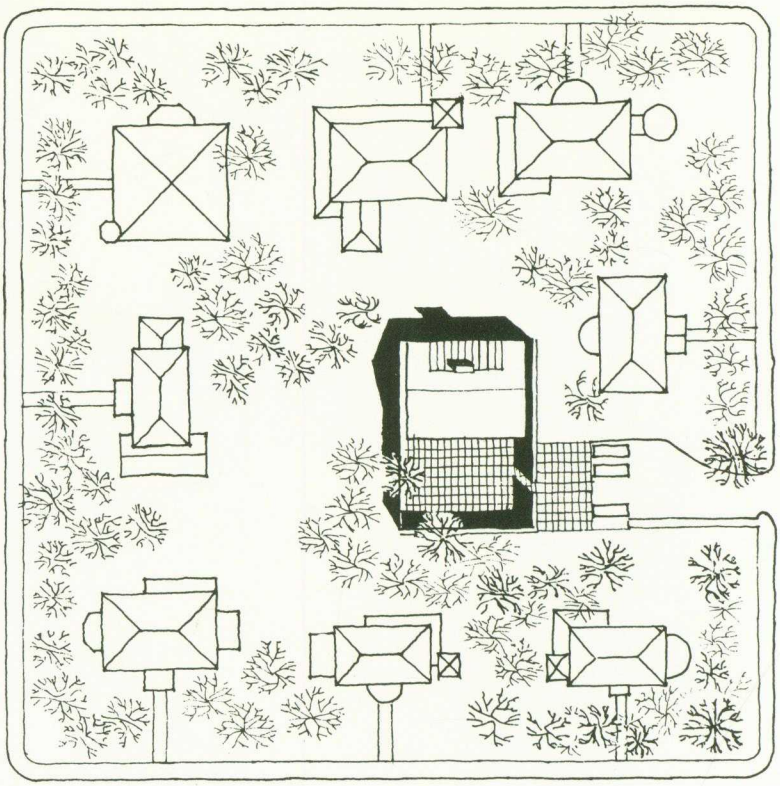
The new freedom has given architects an opportunity to find a personal expression and to evolve an architecture truly faithful to new materials and construction techniques, and to give new meaning to the architects' professional integrity.

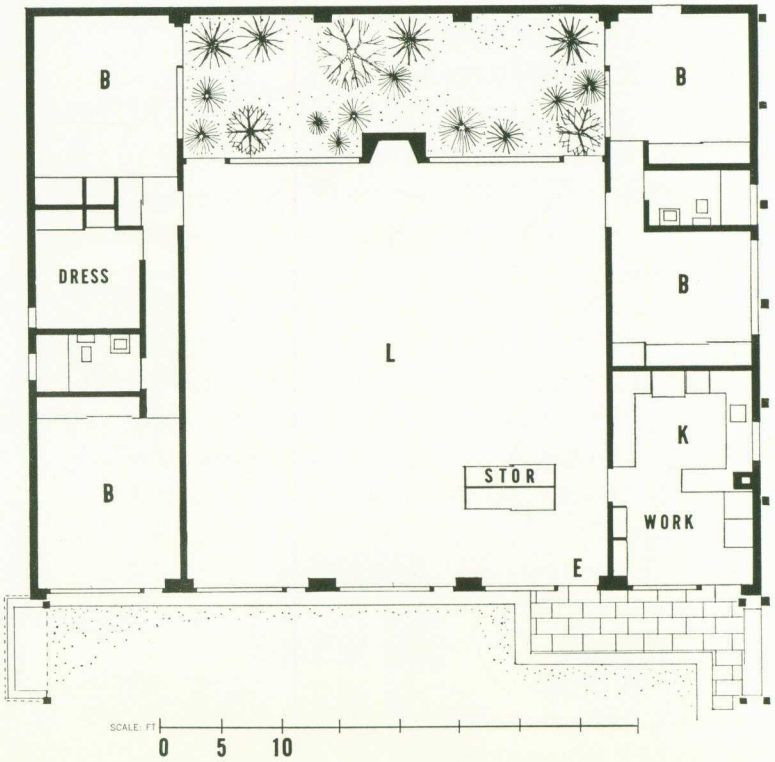
I can think of no better case in point to illustrate what's *right* with architecture today than the unusual remodeling project of Paul Rudolph's, pictured on these pages. Here is the best of modern architectural thinking, applied to a common problem to achieve an uncommon solution. Nothing else so perfectly proves the purity and essential "rightness" of Mr. Rudolph's design as its ability to make friends with his client's antique furniture. Good design, certainly, is a common denominator for all ages.

Even the background story for the project suggests how completely we are liberated from





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REMODELING IN CAMBRIDGE:
A PRIVATE FAMILY DOMAIN IN THE HEART OF A CITY BLOCK

the "ivory tower" in our architectural thinking. The family came to Mr. Rudolph with the intention of buying one of the old Victorian houses which surround this structure. They thought that they would remodel *that* to suit their needs. But the awkward plan, the small rooms and twisting stairs made it an unlikely prospect for the kind of life this family desired.

During his tour of inspection, however, Mr. Rudolph spotted the structure from which this home has evolved. Built in the center of the block as a community garage, it was now abandoned and had fallen into disrepair. It was not a New England barn or carriage house. No one "fell in love" with its fading charms. What it offered was uncluttered space. In converting it to living space, Mr. Rudolph was exploring a frontier. In the changing scene of urban growth, the unrelated conversion of land use and building use is inevitable. What is the living potential of a commercial steel-framed building?

Mr. Rudolph has shown an understanding of the construction details of the original building. The steel trusses, the slab floors remain to become the design focus of the home. The only structural changes are logical ones in terms of the building's original design dictates.

The free flow of space is more often defined decoratively than structurally. The formal wall arrangement of antique plates defines the dining area. The fireplace "centers" a conversation grouping. Two grand pianos are the focal point of a music "room." Where space divisions were inevitable for bedrooms and work areas, Mr. Rudolph has used the "bay" divisions of the original structure. The large, central living area divides the master bedroom, dressing room and guestroom-study on one side of the house, from the children's rooms and kitchen on the other.

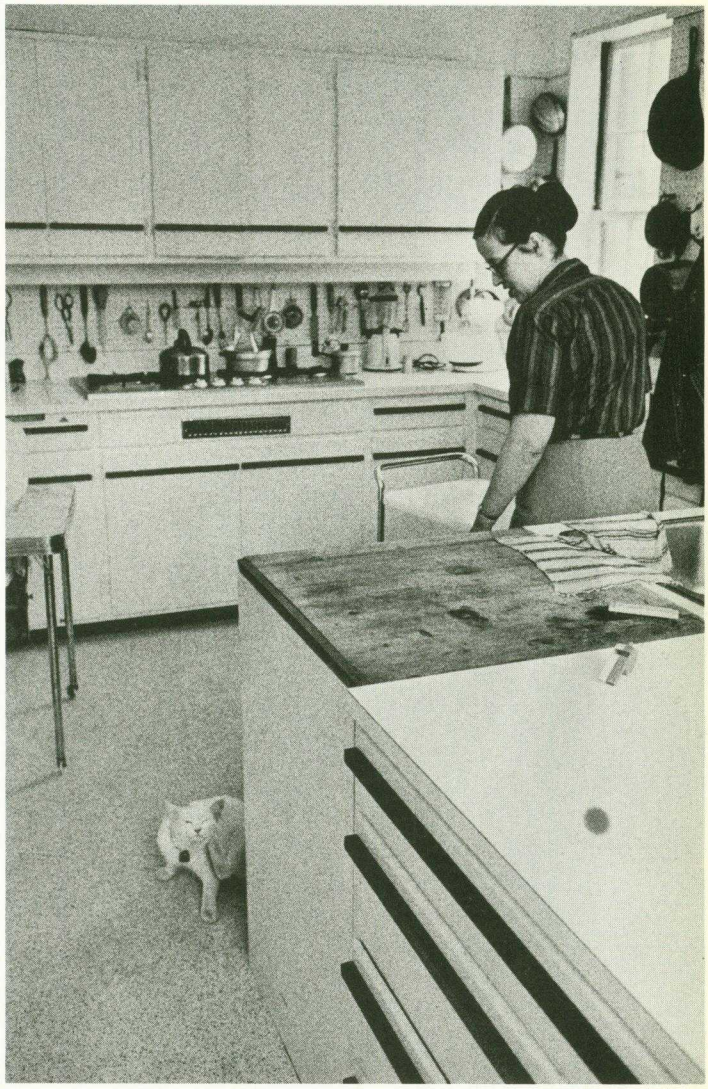
REMODELING IN CAMBRIDGE: ROOMS STRESS PRACTICAL CONVENIENCE

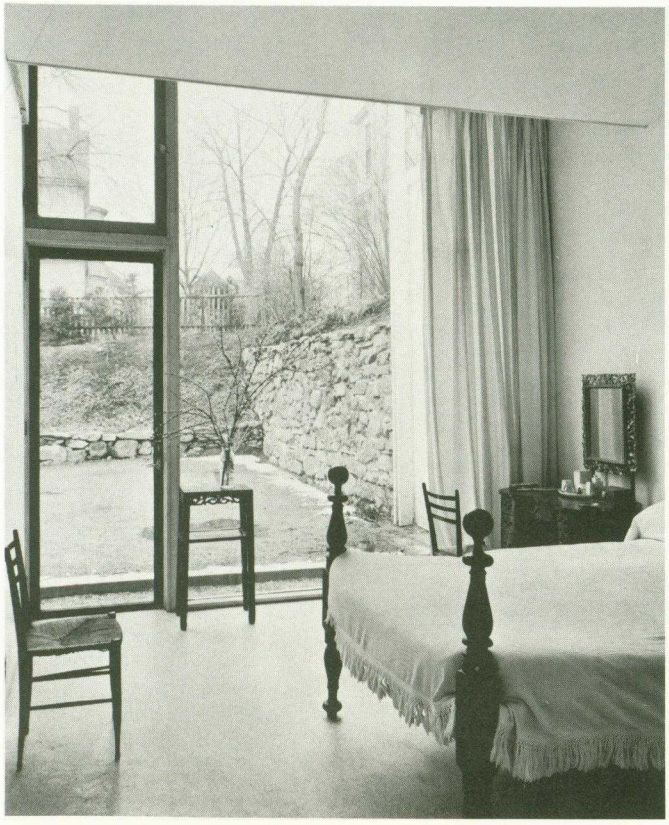
It is in solving the problem of light that Mr. Rudolph has shown most ingenuity. The original structure, of course, was lighted from one side only, and, because the house is situated in the middle of a block and surrounded by other homes, privacy requirements prevented Mr. Rudolph from simply "opening up" the rear wall. What he did instead was to create a conservatory with a translucent roof which provides light and a green horizon for both rear bedrooms and the central living area.

The conservatory serves another incidental purpose in arbitrarily reducing the depth of the central living area; thus giving it more definition. In fact, Mr. Rudolph has exploited the structural freedom of steel-framed structure in solving problems of scale and esthetics throughout the house. The glass panels and transoms which rise above the steel supporting trusses throughout the house are evidence of a remarkably refined approach to design.

But this is not a home to be appreciated for its architectural merits alone. Nothing else is so evident in its design as the character of the individual family who lives here. They are bookish; a family of college teachers. Their way of life is Boston-formal (they enjoy entertaining formally), and is concerned with the demands of three small children. Their budget was decidedly limited, not only for the cost of the original structure, but for the cost of maintaining it. They are a servantless family whose cultural interests leave them little time for housekeeping.

It seems to me that Mr. Rudolph has performed a near miracle in satisfying the family's formal—as well as their domestic—way of living. The large, central living area is definitely formal; yet can withstand the vigorous activity of young children. The small guest-room-study with its fold-away bed on the "adult side" of the house is a retreat for adult





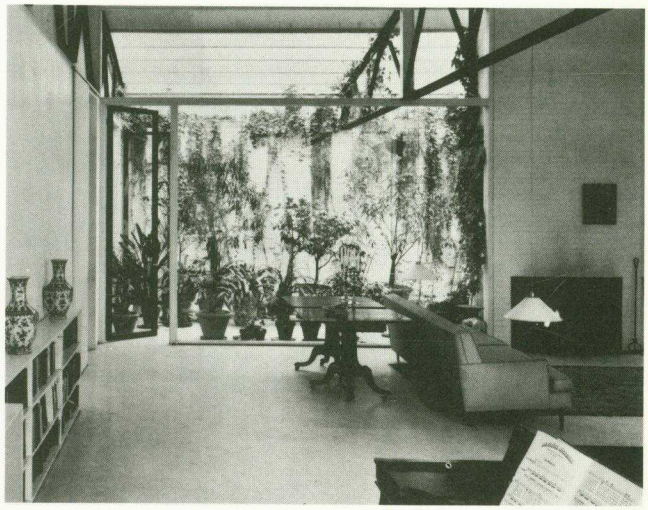
REMODELING IN CAMBRIDGE: PLAY AND RELAXATION HAVE PLEASANT SPACES

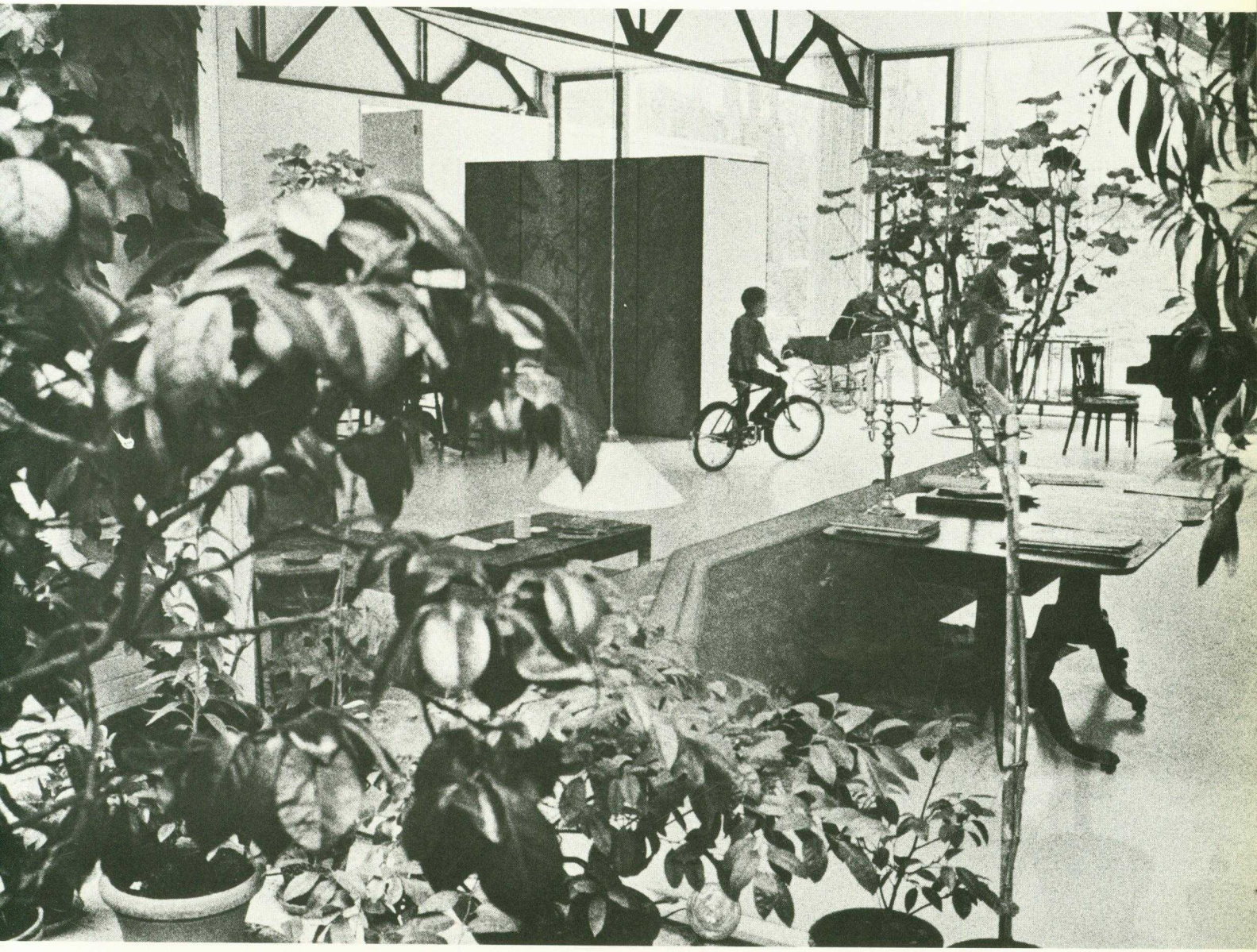
pursuits which demand quiet. The white terrazzo floor which is used throughout the common area of the house not only forms a good conductive heating surface for the radiant-heating system, but is elegant, nearly indestructible and practically carefree. And in this unusual instance, could be installed with unusual economy.

The absence of clutter throughout the house in both architectural detail and decoration, the built-in bookcases and large, freestanding storage unit combine to give the home a feeling of serenity and dignity. And, of course, over all there is the home's very genuine spaciousness. It encompasses over three thousand square feet, planned for maximum use by all members of the family.

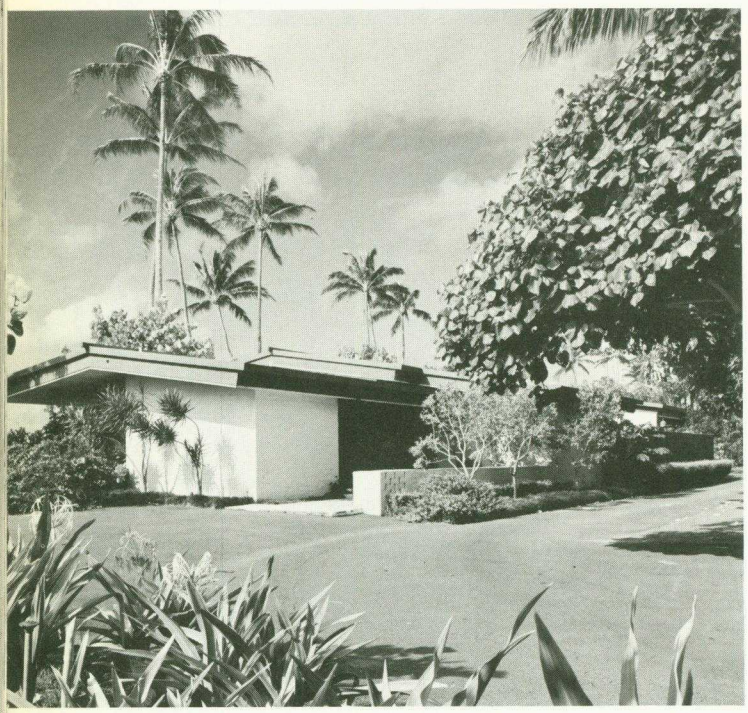
The success of this home lies in Paul Rudolph's ability to apply our most enlightened architectural thought to the conversion of an old garage for family living.

It seems to me that the architect who can adhere to the discipline imposed by an existing structure of inadvertent origin, and by his client's requirements with such outstanding results, has made a healthy contribution to the practice of architecture. An architectural vocabulary that is expressive only in terms of custom-built homes for wealthy avant-garde clients or monumental hotels and office buildings, becomes, after a while, like "church latin," uncommunicative.





HAWAIIAN HOUSE QUIETLY ECHOS A LUSH SETTING



PHOTOS: ROBERT WENKAM

VLADIMIR OSSIPOFF, ARCHITECT

Residence for Mr. and Mrs. Vladimir N. Ossipoff
Honolulu, Hawaii
S. Mivra, Contractor
George Walters, Landscape Architect

The almost never-never-landish quality of the climate and landscape in our newest state has a very suitable counterfoil in this comfortable and casually relaxed house, by one of the Islands' best known architects for his own family. From the road, and from the sea, it gently suggests itself in the lush palm grove. Yet within, spacious, and skillfully detailed and patterned areas establish an equally pleasant atmosphere.

One of the most effective features of the house, and one which greatly adds to its sense of space, is its unusual ceiling, whose continuous plane extends through to the outdoor terrace roofs. Its striped effect is caused by application of wood plank over fiberboard, and was done with the idea of achieving warmth of wood, simultaneously with broken surface, and some exposure of the fiberboard for acoustic purposes. On the result, the architect states: "It has worked."

The long, informally disposed plan is arranged so that all major living areas have a view of the sea. Attractively planted courts at the entrance and at the center of the house provide more intimate views for the master bedroom, guest room, and living room.

AN ELONGATED PLAN AND LANAIS MAKE THE MOST OF THE PACIFIC VIEW

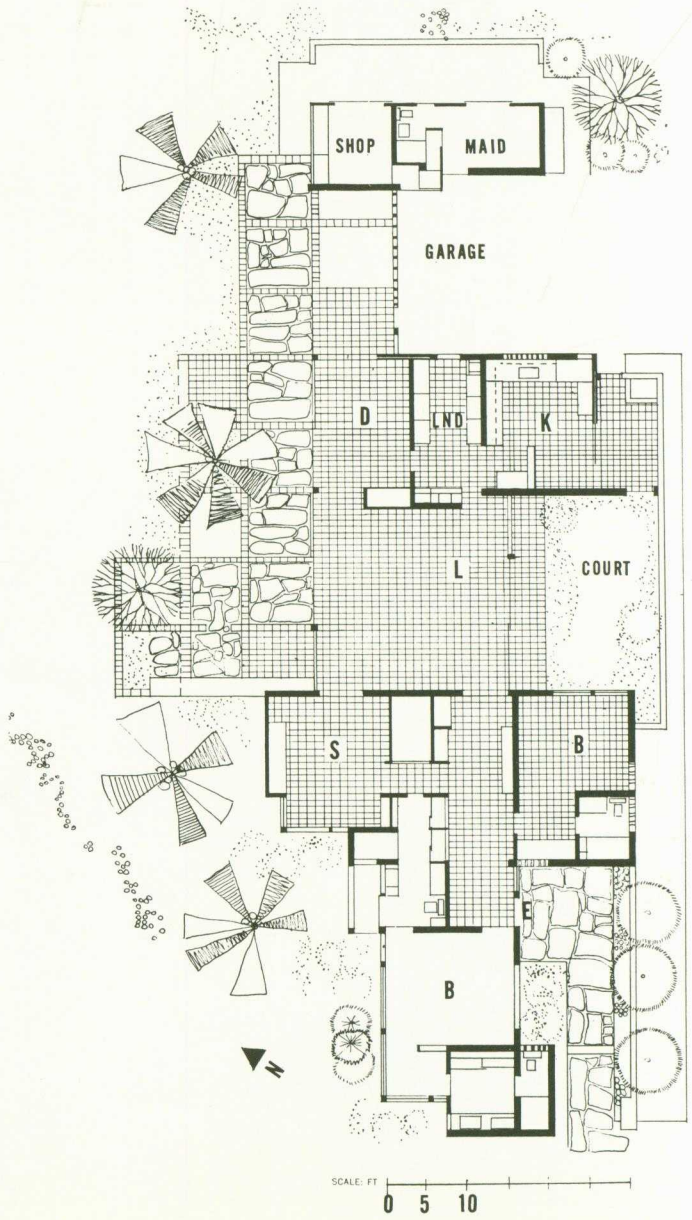
THE PLAN of the Ossipoff house includes an array of places for dining. A secondary lanai area (behind garage, off dining room) provides a place for outdoor cooking out of the wind, which comes from the northeast. The kitchen has a dining corner where the family eats on the maid's day off. The architect refers to the large undesignated space between the study and the entrance gallery as a "glory-hole sans ceiling"!

THE STRUCTURE permits the continuous plane of ceiling through use of open-web steel joists as ridge and door headers within 2-by-12 in. framework. The foundation is concrete, and exterior walls are hollow cement block, painted. The roof is corrugated cement-asbestos.

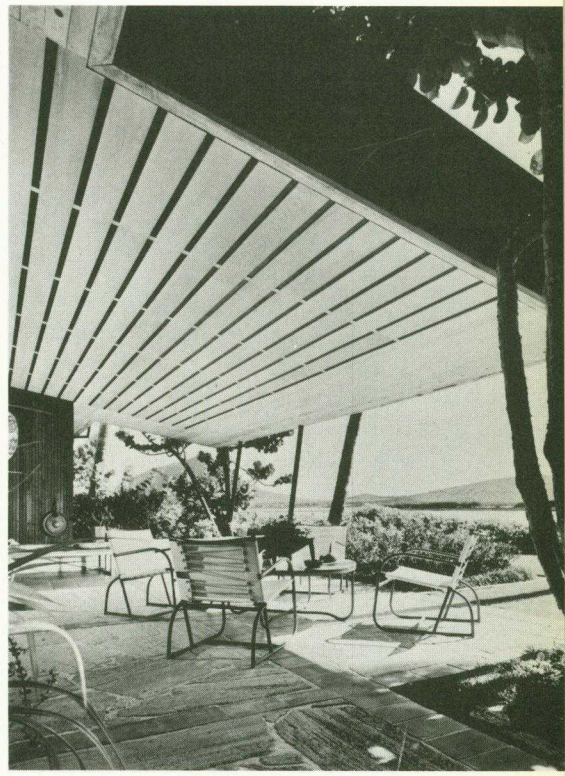
MATERIALS are, for the most part, given a natural finish. Living room ceilings are redwood, floors are clay tile. Kitchen floors are vinyl tile and clay tile; baths are vinyl or cork tile. Interior walls are glass, gypsum board or teak. Bathroom counters are marble.

EQUIPMENT includes built-in range, ovens, dishwasher. Electrical wiring is low voltage. An incinerator is provided.

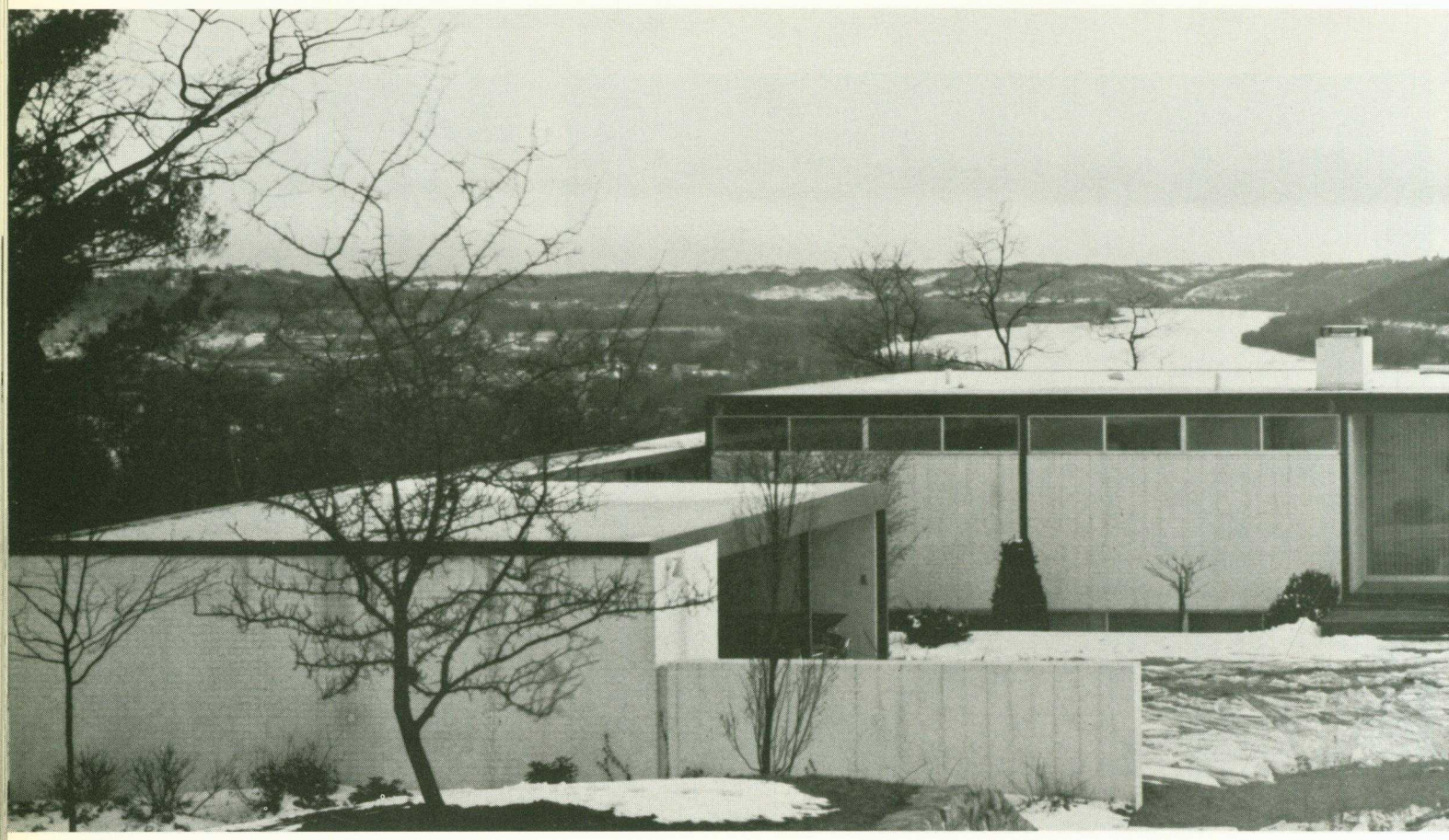
THE COST (without lot, landscape, and furnishing) was about $60,000.



PHOTOS: ROBERT WENKAM



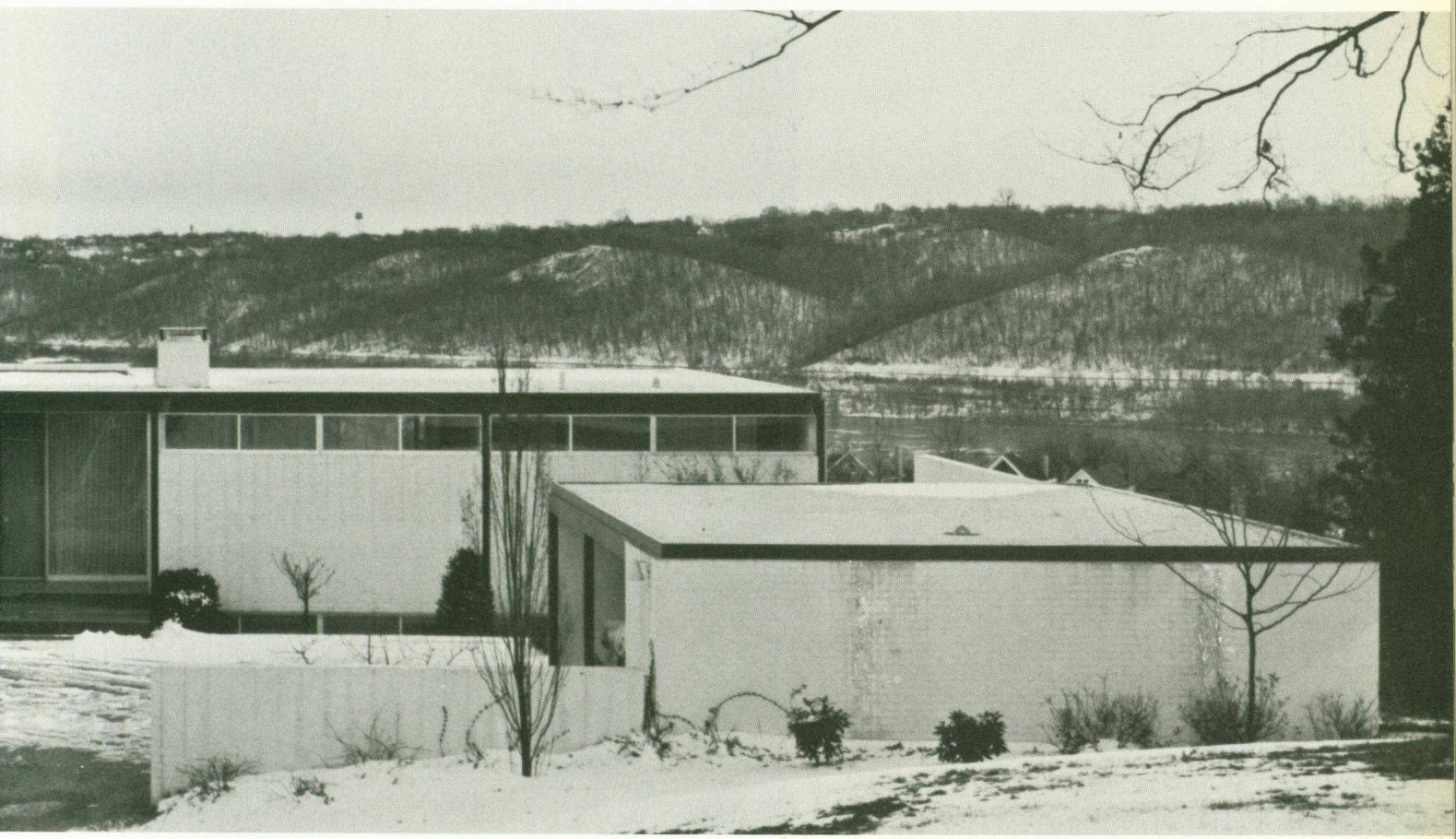
CRISP DIGNITY ON A DRAMATIC SITE



PHOTOS: GEORGE STILLE

This spacious, dignified house has been adroitly sited to take the fullest advantage of a spectacular view across Cincinnati, and the Ohio River and valley—to the Kentucky hills beyond. The view is further dramatized by the organization of the house, and by placing its two levels just over the "brink" of the hill—reached by a short bridge.

The house is approached from a higher elevation, so that the panorama can be seen above the roof profile of the house. As one descends gradually down the drive, flanked by large oaks and pines, the formal entrance courtyard becomes dominant. To enter the house, one crosses the little bridge over a formally planted, sunken garden extending across the entire front of the house. Inside, the view is brought back with impact: the foyer is a

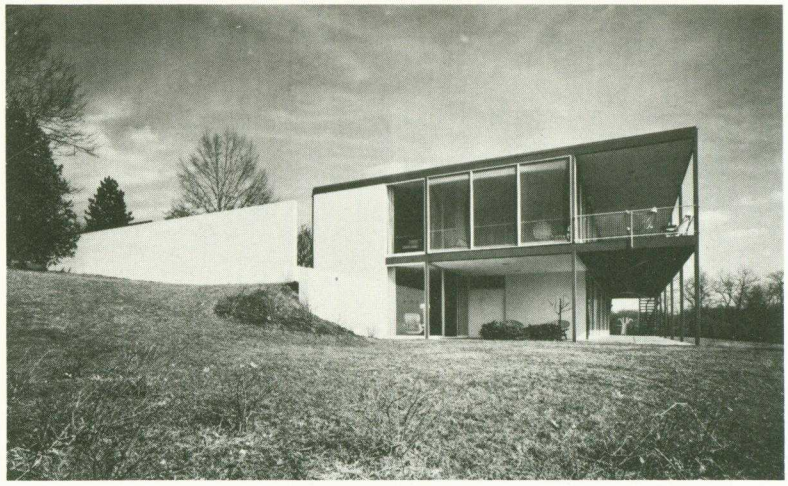


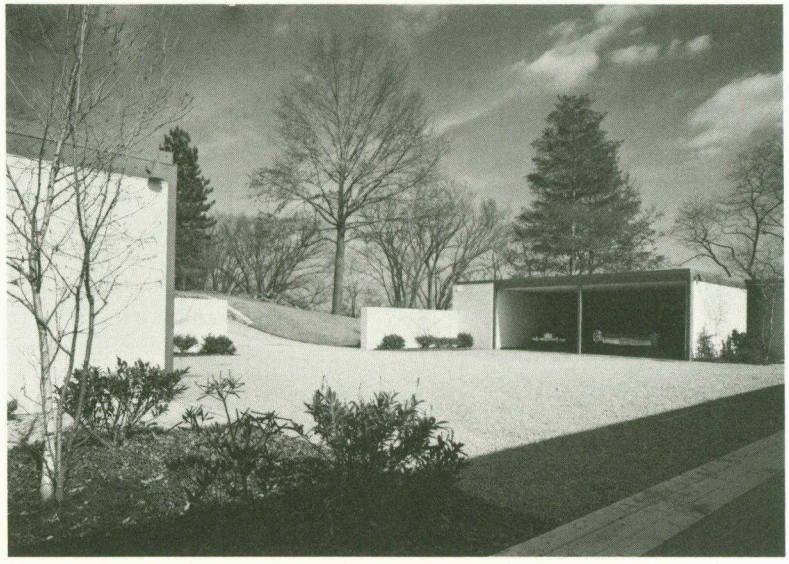
balcony overlooking a two-story skylighted stairwell, glazed floor to ceiling—and with the view framed by plants of an indoor garden.

The major living areas are on the upper floor, which is divided into two functional units by the entrance hall. At one side is the living room, furnished in two groups: one, more intimate around the fireplace and bookshelves—the other more open to the view, with access to a covered deck and screened porch. A study opens off the living room; a bar, dressing room and bath extend the use of the study for entertaining or as a guest bedroom. The other side of the main level is devoted to dining, kitchen and maid's quarters. A covered, wood-slat deck spans the entire floor. On the lower level, family bedrooms flank a central play room; each bedroom has access to a paved terrace.

CARL A. STRAUSS, ARCHITECT
RAY E. ROUSH, JR., ASSOCIATE ARCHITECT

House in Cincinnati, Ohio
Jacob Boettcher, Contractor
Henry Fletcher Kenney, Landscape Architect



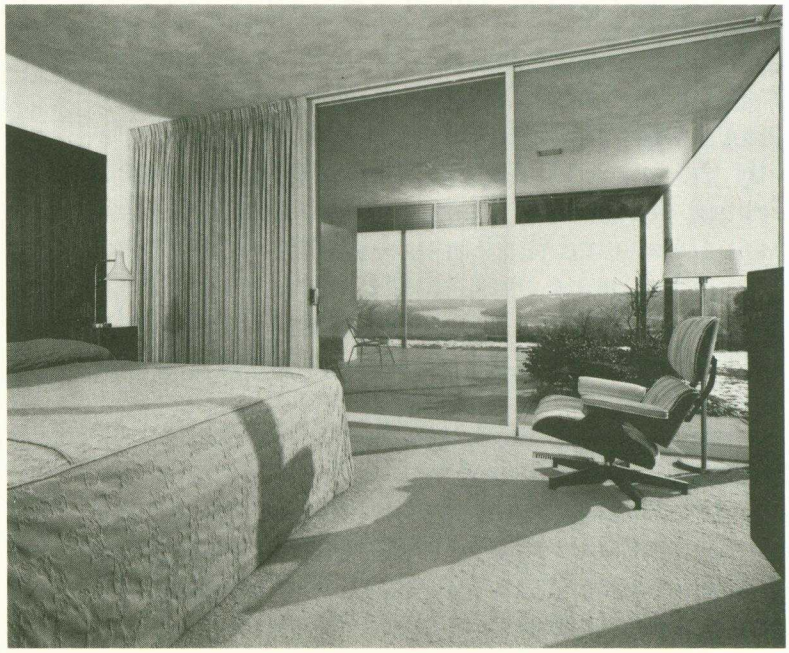


A SPLIT LEVEL PLAN GIVES A BROAD VIEW AND ACCESS TO OUTDOORS FROM EACH FLOOR

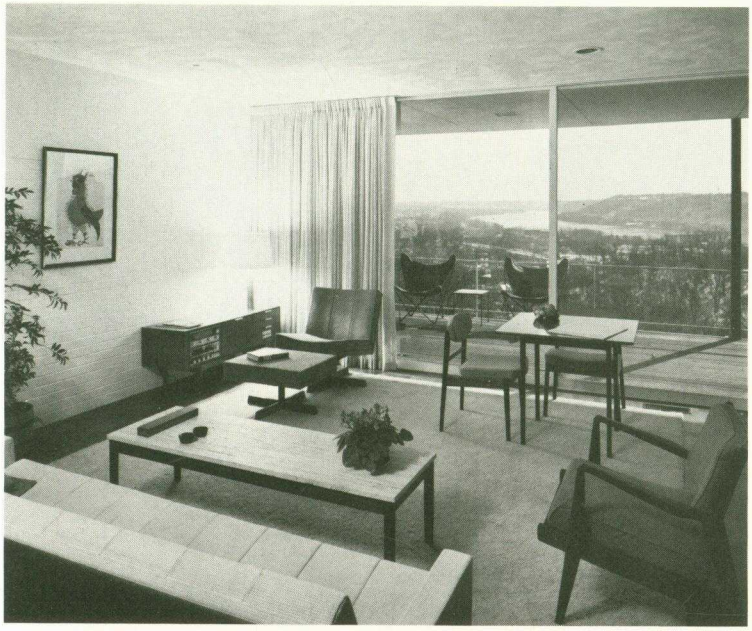
THE STRUCTURE of the house uses a steel frame with 4-by-4-in. tubular steel columns, and with beams at floor and roof lines exposed. These members have been painted a charcoal gray in contrast to the white of the painted brick and stucco exterior walls. The upper floor and roof construction is wood; the lower floor is a concrete slab over sand, gravel and a vapor barrier. All exterior brick walls are of insulated cavity construction. The stairway has a steel frame and balusters, painted white, and treads formed by steel pans filled with terrazzo. The handrail is walnut. The roof is built-up, with marble chips.

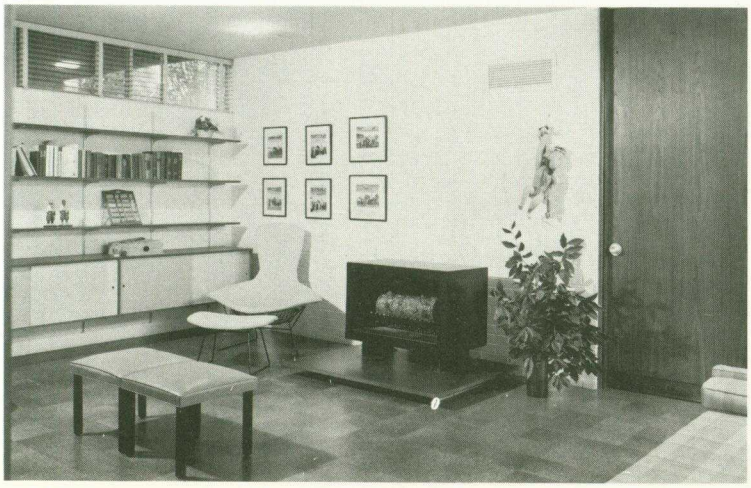
INTERIOR FINISHES are kept muted on the upper level to form an appropriate background for paintings, sculpture and furniture. Walls are off-white, with earth colors and walnut as accents. On the lower floor more vivid colors and cork floors have been used in the children's area and playroom.

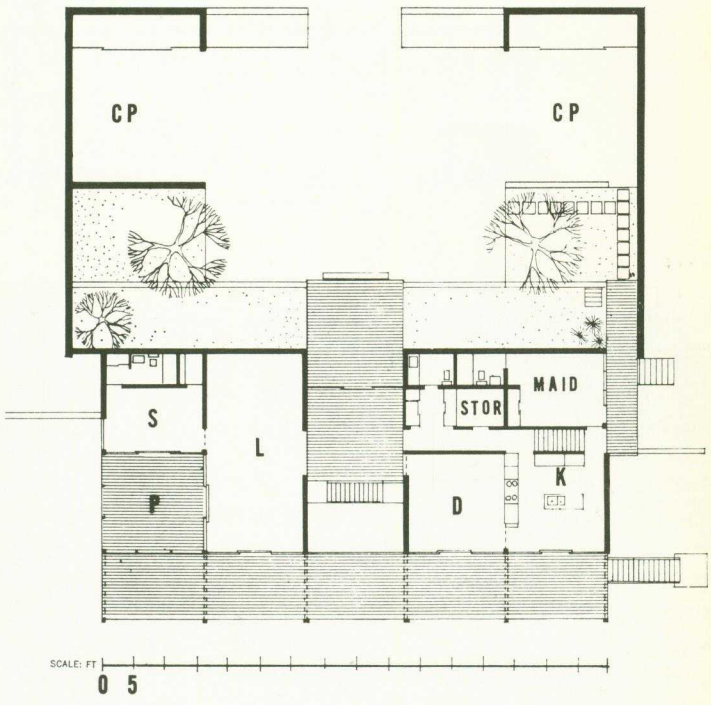
THE COST of the house (without lot, landscape and furnishings) was about $97,000.

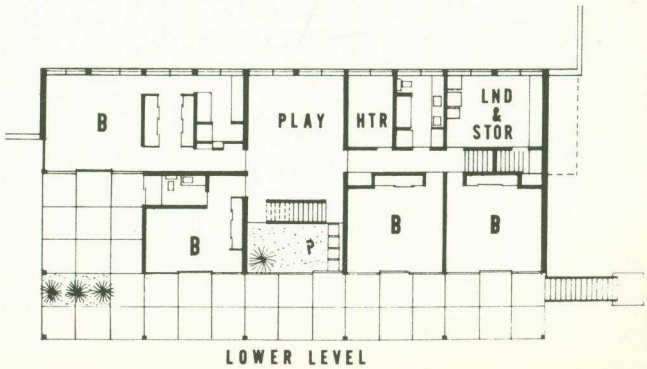


PHOTOS: GEORGE STILLE





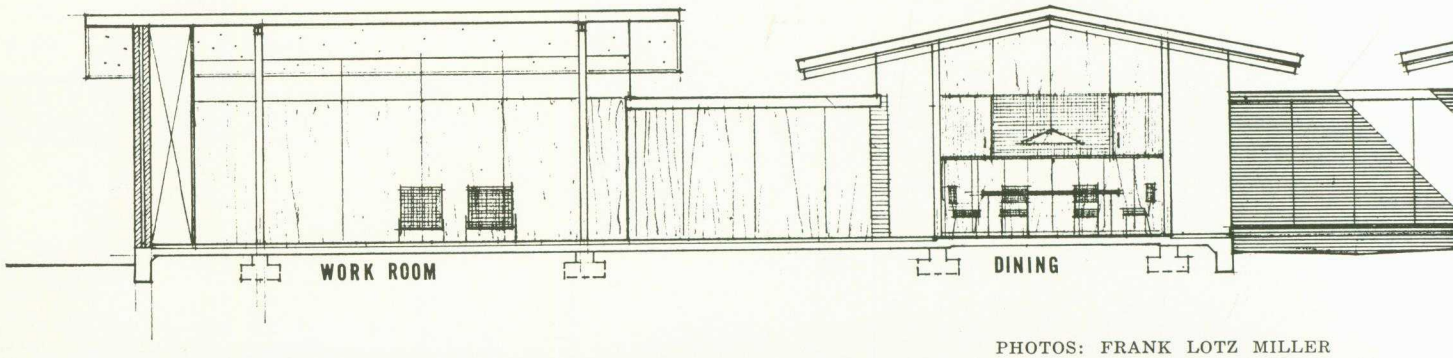




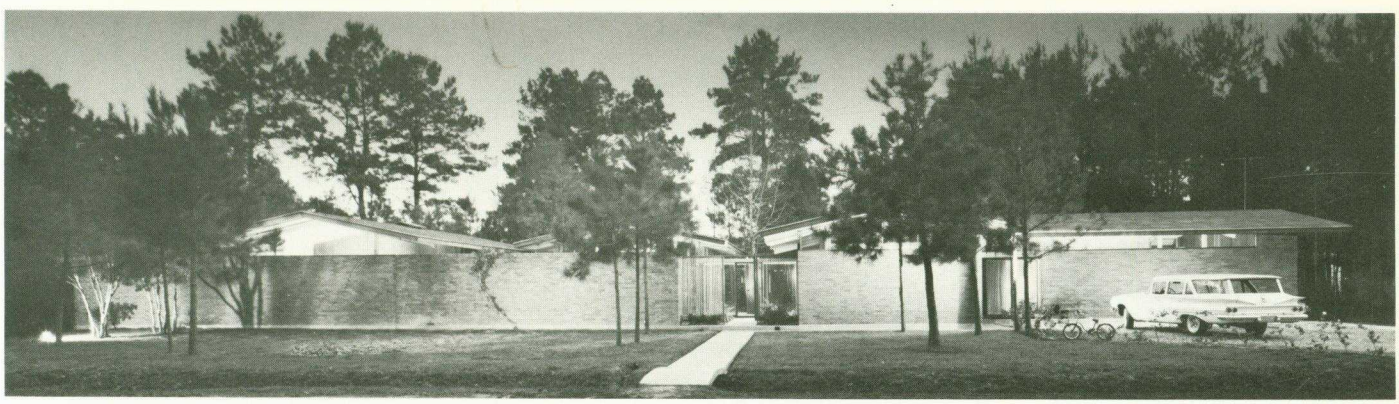
A VILLAGE OF PAVILIONS FOR A HOME

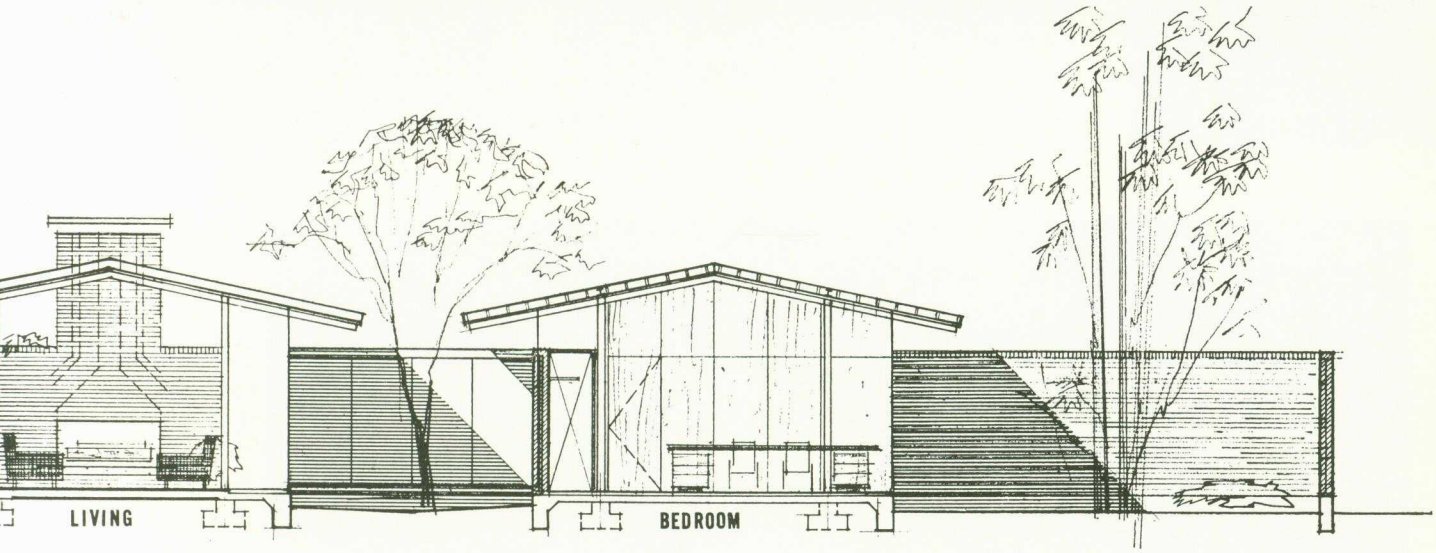
JOHN DESMOND, ARCHITECT

Residence for Mr. and Mrs. John Desmond
Hammond, Louisiana
Ragusa Brothers, Contractors



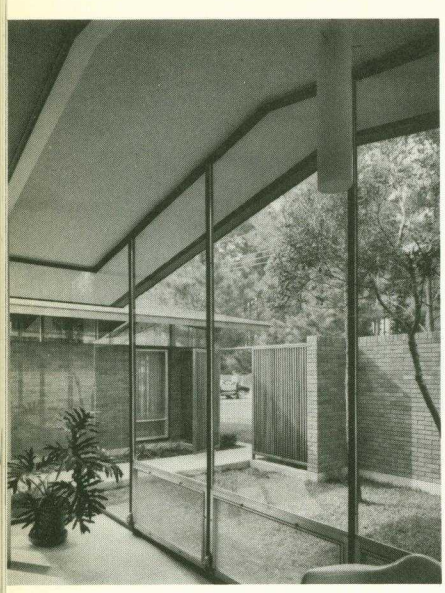
PHOTOS: FRANK LOTZ MILLER

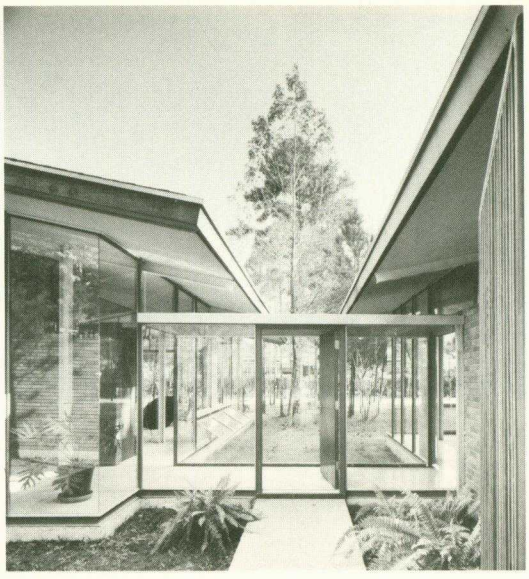


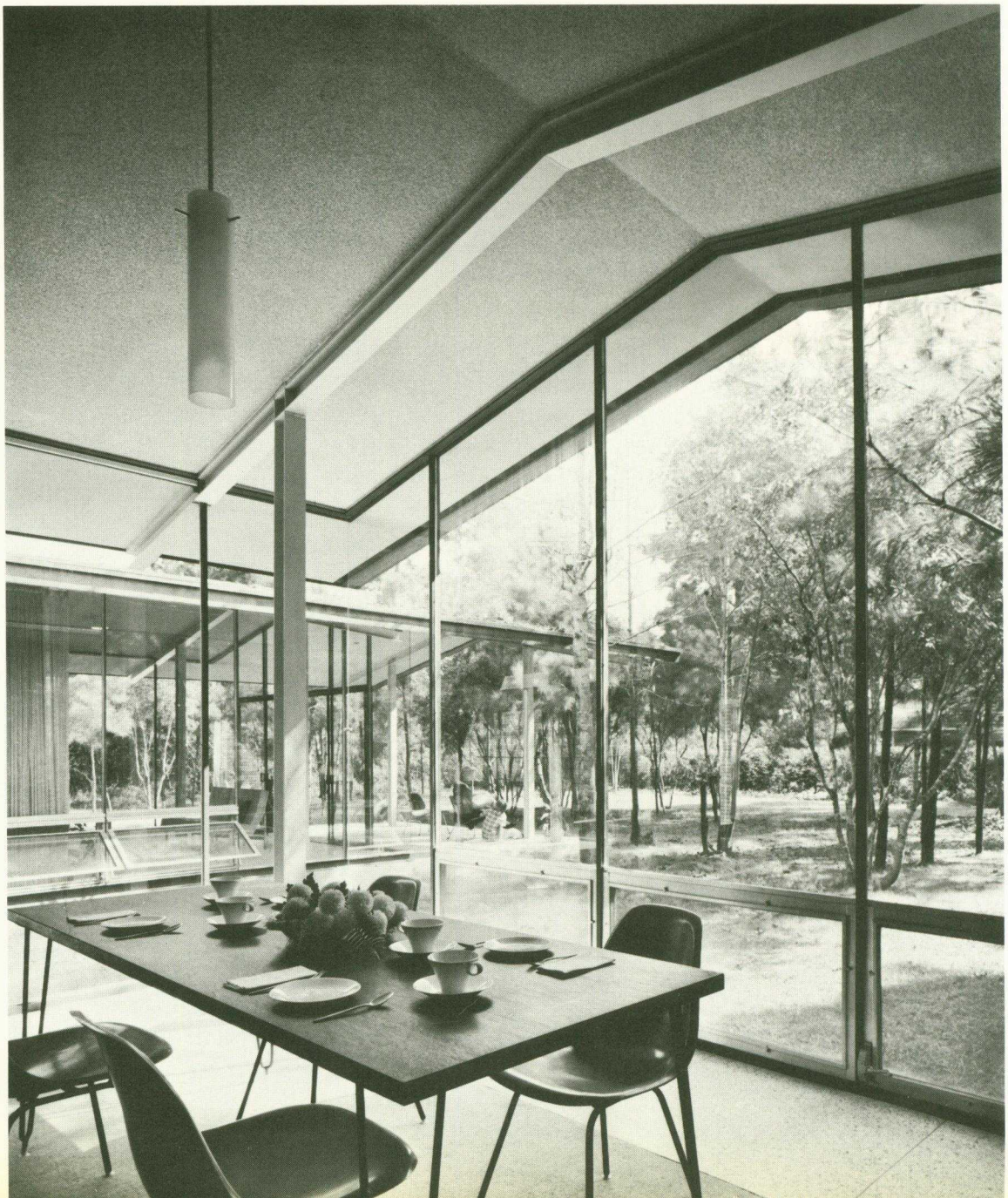


This unusual house, designed by the architect for his own family, advances a kind of planning seldom carried out to such a degree in this country. Each major activity area is housed in its own separate "house." All are linked by corridors and gardened areas (note section above, and the photo left).

It is a concept that has been highly developed through the ages in various sections of the Orient. And of course, there are slight echoes of Southern Colonial planning, which often had detached kitchens and "garçonierres." The compound houses of the Orient, in particular, have intrigued architects and public alike for some time now, and perhaps this concept is of more fundamental value than some of the stylistic surface treatments we have seen. It is not a big house, but seems vast. Glass walls and sliding doors permit full use of the grounds most of the year. Privacy is assured by a brick screening wall at the front, a bamboo thicket around the lot, and draperies for each pavilion. Use of a simple, repetitive structural scheme kept the cost to $32,000.







PHOTOS: FRANK LOTZ MILLER

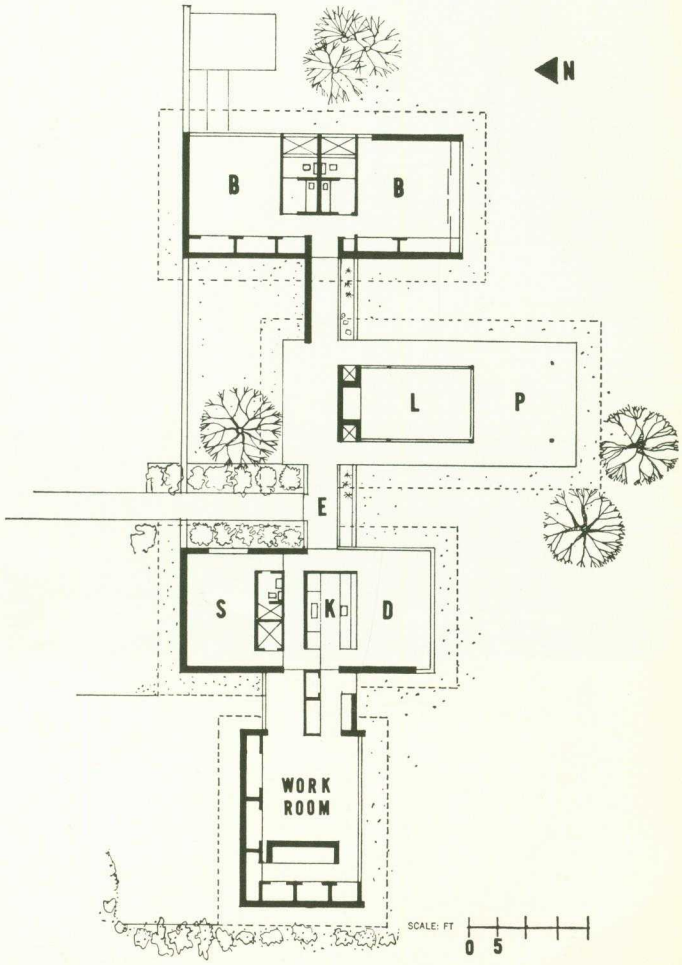
THE PLAN of the Desmond house was designed for a family of four, parents and two boys. The study is a multi-use room, serving for the architect's professional work at night, and also for a guest room when needed. The room has a hide-a-way sleeping mezzanine over the bath and storage area for guests' children. The area labeled Work Room is located near the kitchen, as it mainly accommodates the avocations of the lady of the house, as well as indoor play space for the children.

THE SITE measures 140 by 150 ft, and has a large number of pine trees and some oaks. The property will eventually be completely screened with bamboo.

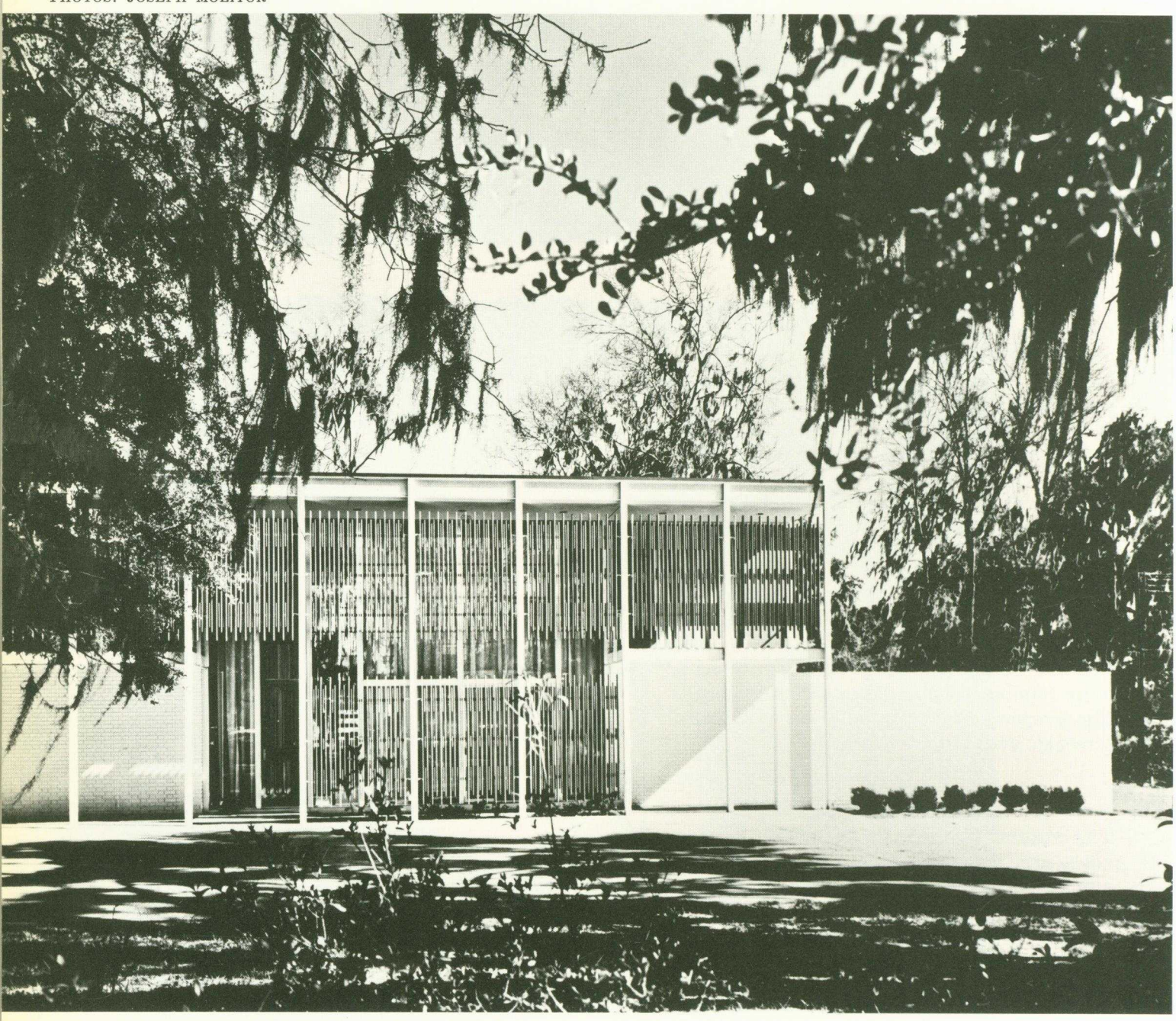
THE STRUCTURES of the various units of the house are independent, with light roof canopies held free of the walls by light steel rigid frames using 4-in. WF sections. These are exposed throughout and placed to suggest a definition between seating, dining, or other areas. These units are connected by 7-ft-high hallways with flat roofs, which emphasize the pitched roofed units, and give a welcome change of scale inside. Foundations are concrete; exterior walls are 10-in. brick cavity wall or glass. Interior walls are brick or plywood, high ceilings are acoustical plaster, and low ceilings are wood. The sash is aluminum awning type; sliding doors have steel frames.

Central heating units and hot water heaters are located over the dressing areas and bathrooms, and a heating unit adjoins the fireplace stack.

COMPARTMENTALIZATION AND THOUGHTFUL DETAILS GIVE A PLACE FOR EVERYTHING AND EVERYBODY



PHOTOS: JOSEPH MOLITOR



MARK HAMPTON, ARCHITECT
THOMAS & HUTTON,
SUPERVISING ARCHITECTS

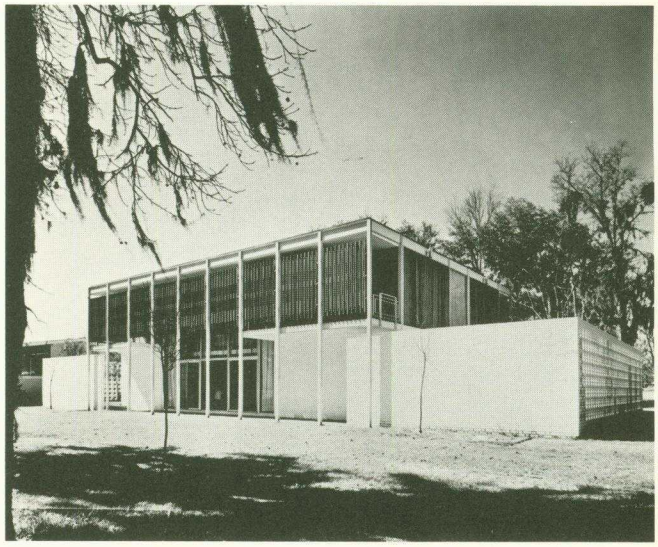
Residence for Mr. and Mrs. Albert Weis
Savannah, Ga.
Joseph Russello & Associates, Structural Engineers
Ebaugh & Goethe, Mechanical Engineers
Clermont H. Lee, Landscape Architect
DeWitt, Furnell & Spicer, Inc., Building Contractors

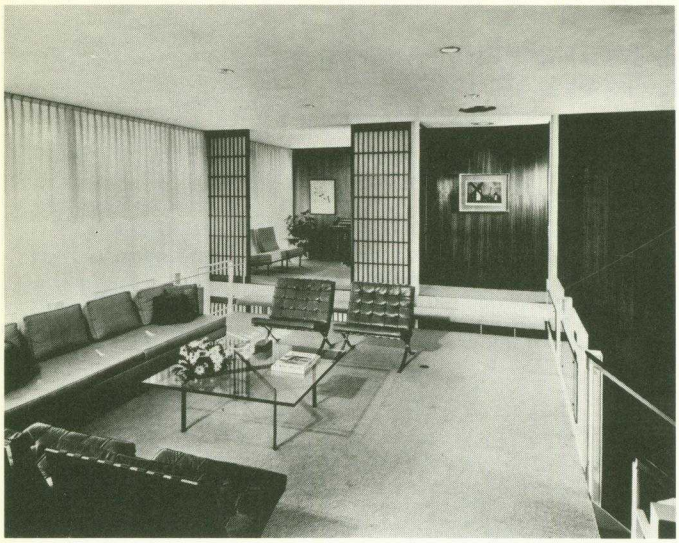
DESIGNED FOR SOUTHERN HOSPITALITY

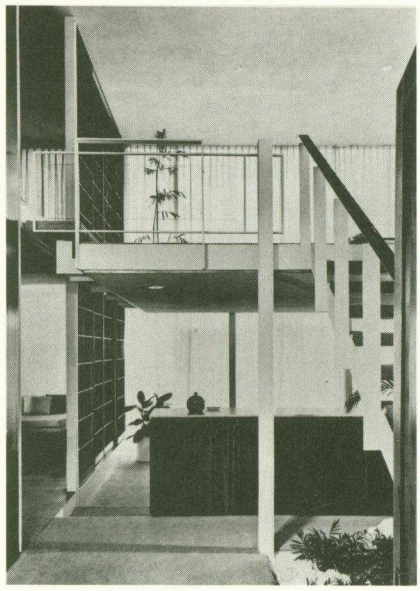
The striking quality of this house is its formality, striking particularly in view of the fact that the owners are a young couple with a two-year-old son. Because they do entertain often, they wanted a large living room, and it was they who suggested placing it on the second floor, where advantage could be taken of the view over woods and near-by golf course.

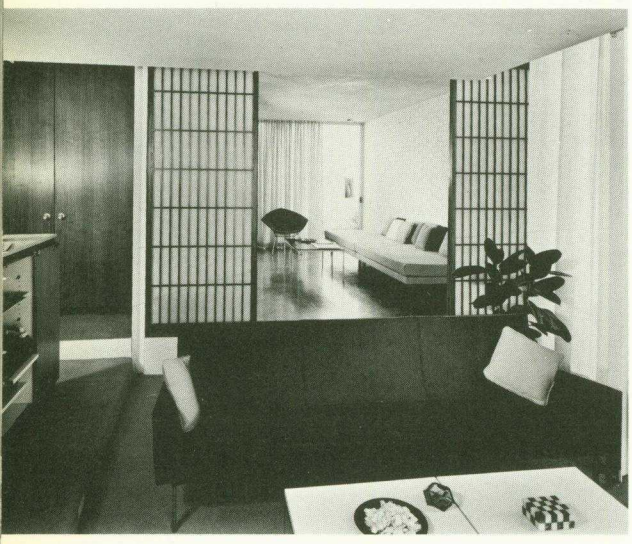
The floor of this room is dropped two steps below the level of the rest of the second story, making this room a free-standing element when seen from the lower level. Its ceiling is heightened by this device, increasing the room's spaciousness and feeling of formality. At the same time, the ceiling of the family room below it is lowered, adding to it a sense of shelter and informality.

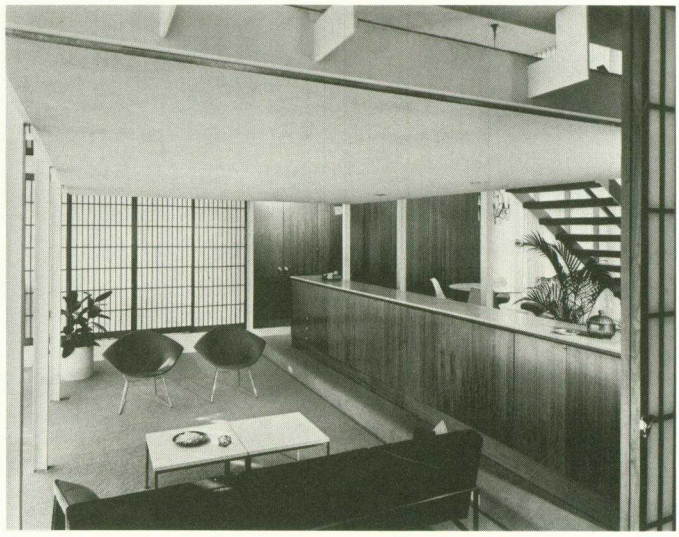
The resulting plan is one of unforced symmetry, which places all adult activities on the second floor—the master suite, a study, a guest room and the living room. The lower floor comprises space for the child (and hoped-for children) and for family activities. The main rooms can be expanded when necessary by sliding back the shoji—the family room can be enlarged by the child's playroom, and the living room can be joined to the study.



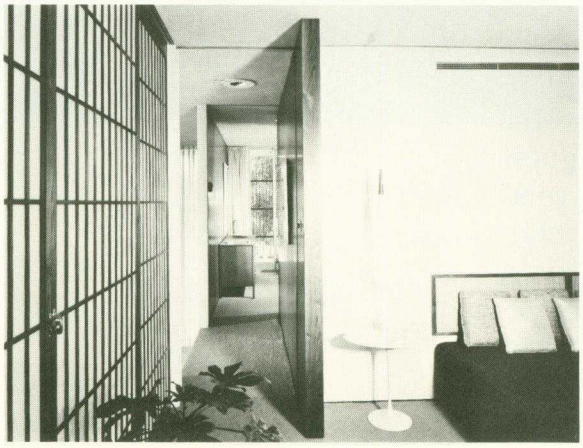






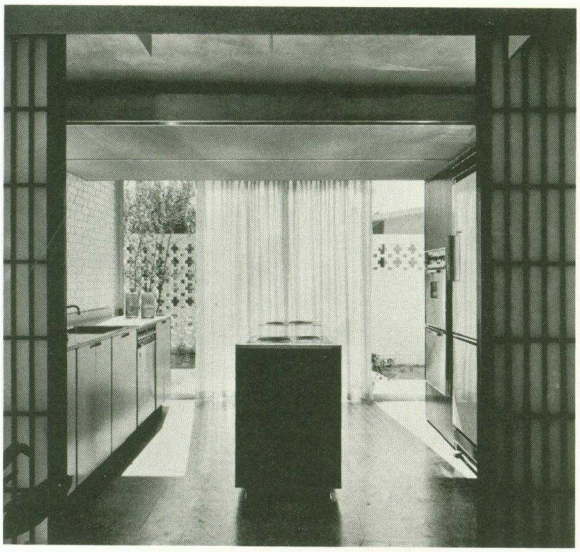


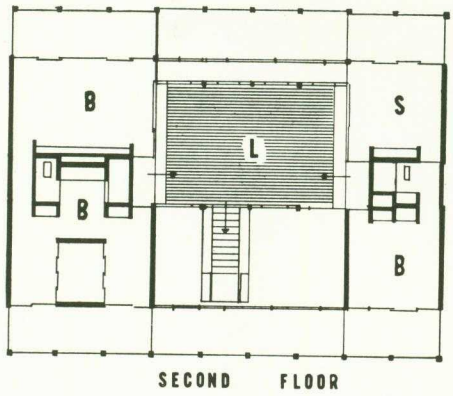
PHOTOS: JOSEPH MOLITOR

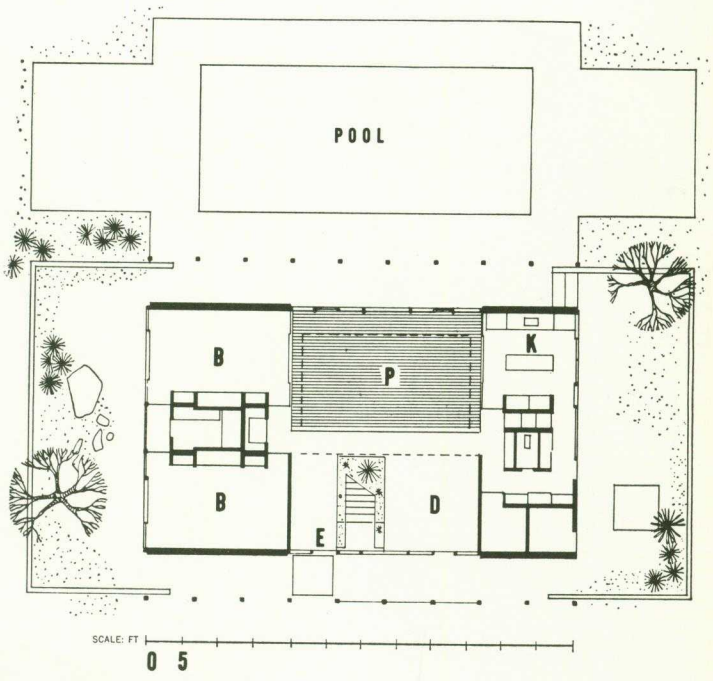


SOPHISTICATED INTERIOR ACHIEVED BY FINE FINISH, METICULOUS DETAIL

PLANNING: The adult area on the upper level includes the master suite, with its dressing rooms and with screened balconies at both the front and back of the house; the study, which can be set off from the rest of the house when the shoji are closed, can function as a bar serving the living room when the shoji are open. The child's area, which includes a bedroom, an adjacent play garden, and an extra room now used as play space, eventually to be used as a bedroom, as shown here; meanwhile, this extra room also acts as auxiliary space to the family playroom.







DECOR: The colors throughout the house are neutral—the carpeting is light and dark beige, the curtains also light beige, and the furniture in the living room is upholstered in beige silk and natural leather. Color accents are provided by yellow chairs in the study, red chairs in the family room, mustard seat pads in the dining room (the dining table is cream-colored marble), and dark blue spread and light blue chair in the master bedroom. Background finishes are also neutral, with white ceilings and shoji, and walnut paneling and cabinets.

WOOD GRILLES AND TREES HELP SECURE PRIVACY WHILE ACTING AS SUNSHADES

STRUCTURE: The structural steel framing is of 4-in. H-columns; on the front and rear of the house, these are placed six feet from the glass, and support weathered redwood sunshades. The foundation is reinforced concrete. The exterior enclosure is of fixed and sliding glass, stucco, and white brick (under the second floor balconies) ; siding on the end elevations is of redwood paneling. White brick walls enclose the play yard at one end of the house, a utility and drying yard at the other end. The stairway has a steel frame with wood treads, with glass panels set below the second floor railing. All wood used was pressure-treated for termite protection.

MATERIALS AND EQUIPMENT: Interior walls are finished with walnut paneling, except in the kitchen and child's area, where white brick was also used, and in the master suite, where the walls are covered with white silk. Floors are carpeted on the upper level and in the family room, and in the rest of the house are finished with vinyl cork. Flooring and finish in the second floor bathrooms is travertine marble, while the child's bath is finished with glass mosaic. Ceilings are all plaster—acoustical plaster in the living room. Special equipment includes a heat pump, a low-voltage electrical system, and an intercom system. The swimming pool will be built in the future.

PHOTOS: JOSEPH MOLITOR

ULRICH FRANZEN, ARCHITECT

House Near Essex, Connecticut
Wilfred Sevigny, Contractor
Ulrich Franzen, Landscape Architect
Ulrich Franzen, Interior Designer

PHOTOS: ROBERT DAMORA

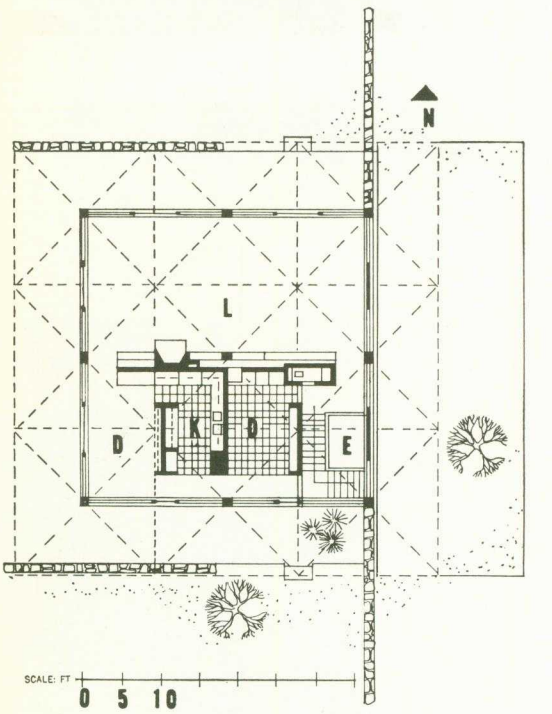
AN UMBRELLAED PAVILION ON A HILL

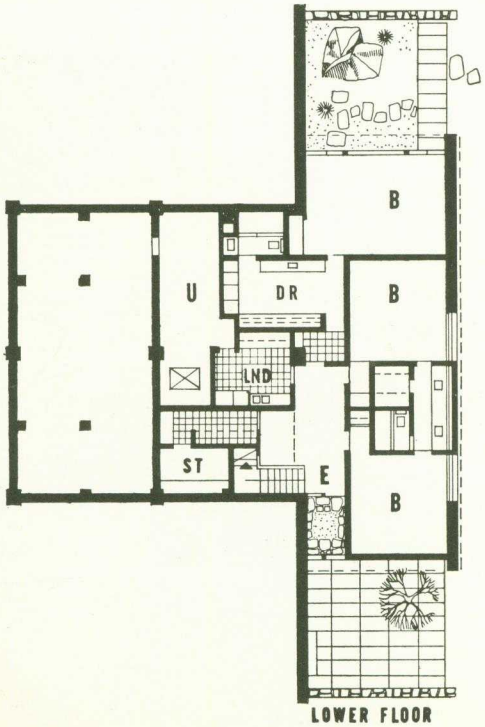
In this remarkable house, Architect Franzen develops to a greater degree some of the design hallmarks, for a pavilion house under great soaring roofs, that he started with his own house (see Record Houses of 1956). In this example, dramatic use was made of a hilltop site to vivify the impression made by the glass pavilion roofed by nine inverted umbrellas, and to exploit to the fullest the surprise of a spectacular view.

The site is a mountain top with panoramic vistas of the Essex River and its yacht basin, Plum Island, and Long Island Sound—with occasional glimpses of Montauk light. The vistas are not apparent as one drives up to the mountaintop through a mile of woods.

To heighten the effect, the house was developed with a lower level set into the hillside, retained by walls of granite found on the site. This level contains sleeping and service rooms, as well as the entrance hall; it is a quiet area with closed vistas into the woods and toward a pond. The active areas—living room, dining room and kitchen—are placed in the open glass pavilion set above the stone podium. As one enters the house, the experience of walking up into the pavilion and the view is one of increasing surprise and excitement.

FOR ALL ITS DRAMA, THE HOUSE IS DESIGNED FOR CONVENIENCE AND EASY UPKEEP





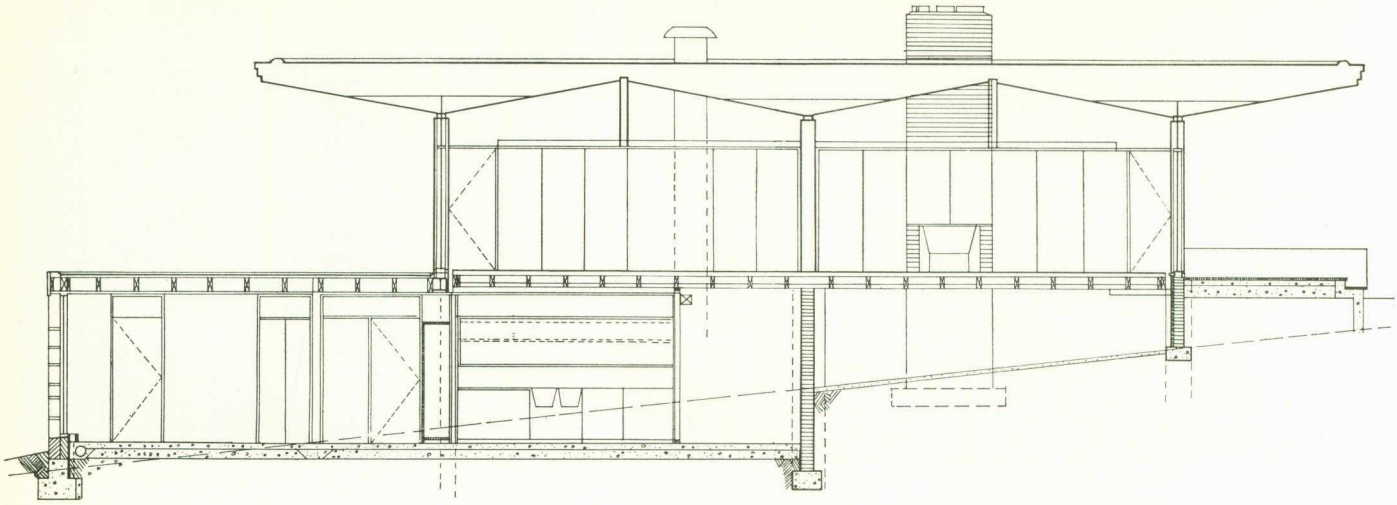
THE PLAN of the house was devised by Franzen to simplify living for a family with only part-time commuting help. The house is replete with up-to-date equipment, and an abundance of built-in storage cabinets. Head-high storage units, finished in walnut or painted white, form the only separation of spaces in the upper living areas; thus the sense of space is increased, and the full impact of the roof structure is felt throughout the area.

THE LOWER LEVEL contains bedrooms for the children, flanking a compartmented bath; a master bedroom suite with a little court; and laundry, storage and utility rooms.

THE UPPER LEVEL is surrounded by broad decks, and contains a breakfast or hobby area in addition to the living, dining and kitchen areas.

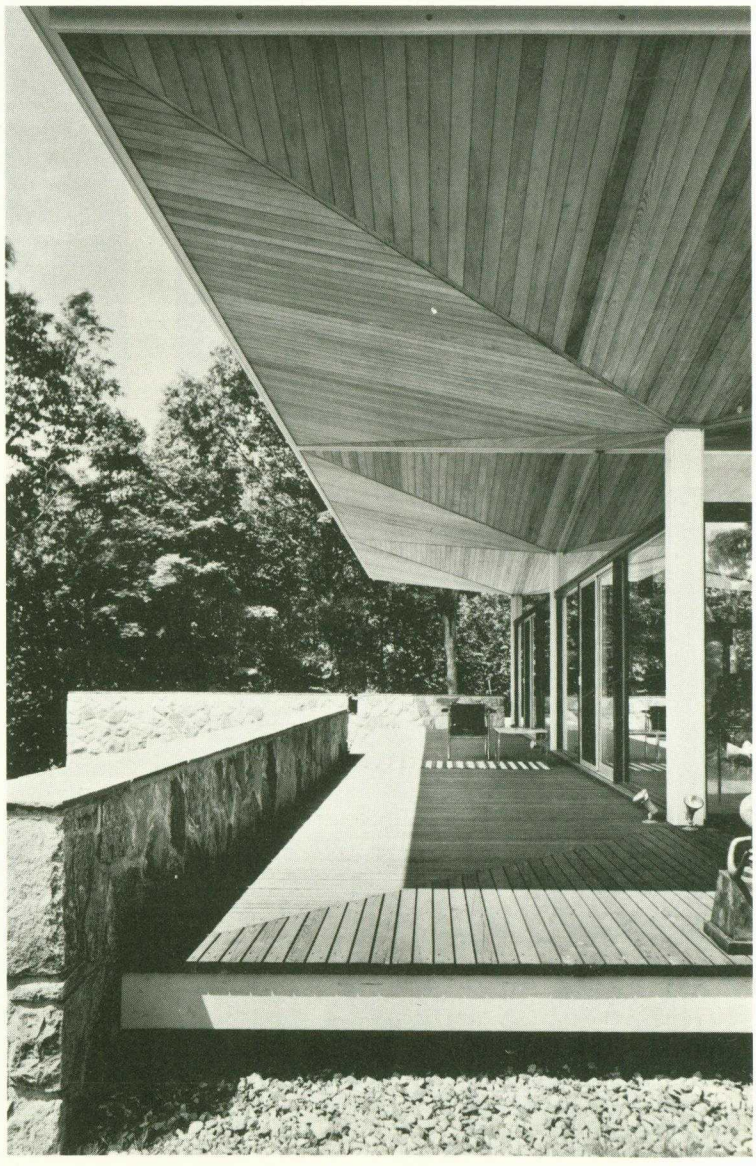
THE MASTER BEDROOM SUITE is designed with provision for a kitchenette, so that it may be used as a self-contained apartment. One of the children's rooms doubles as a guest room; each room has a sliding door for ventilation, and to serve as its own entrance from the outside.

PHOTOS: ROBERT DAMORA



THE STRUCTURE IS A CAREFULLY ENGINEERED STEEL FRAME

PHOTOS: ROBERT DAMORA

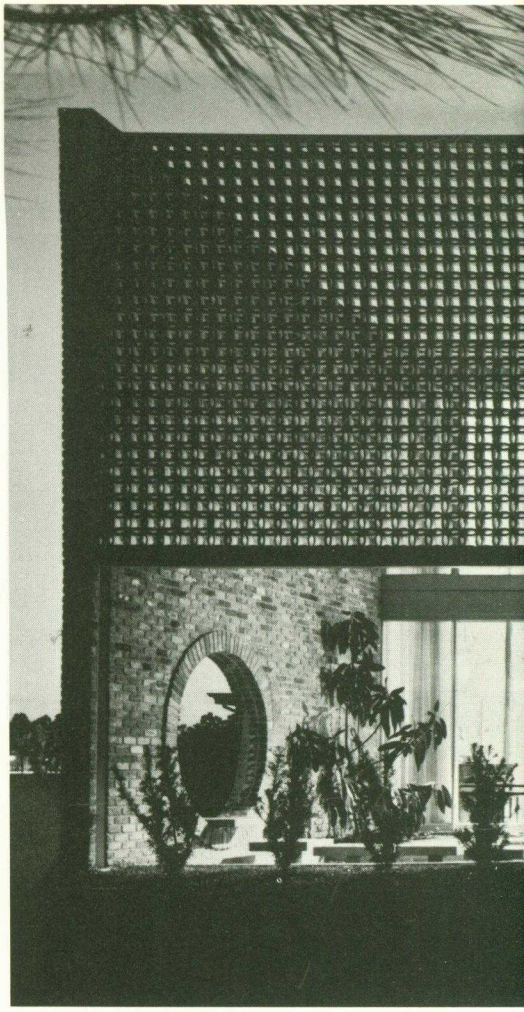


THE ROOF STRUCTURE is entirely free standing and self bracing. It is composed of nine inverted steel-frame umbrellas, which are linked together as three hinged arches. The steel frame is clad in wood, and the ceiling is of treated natural cypress.

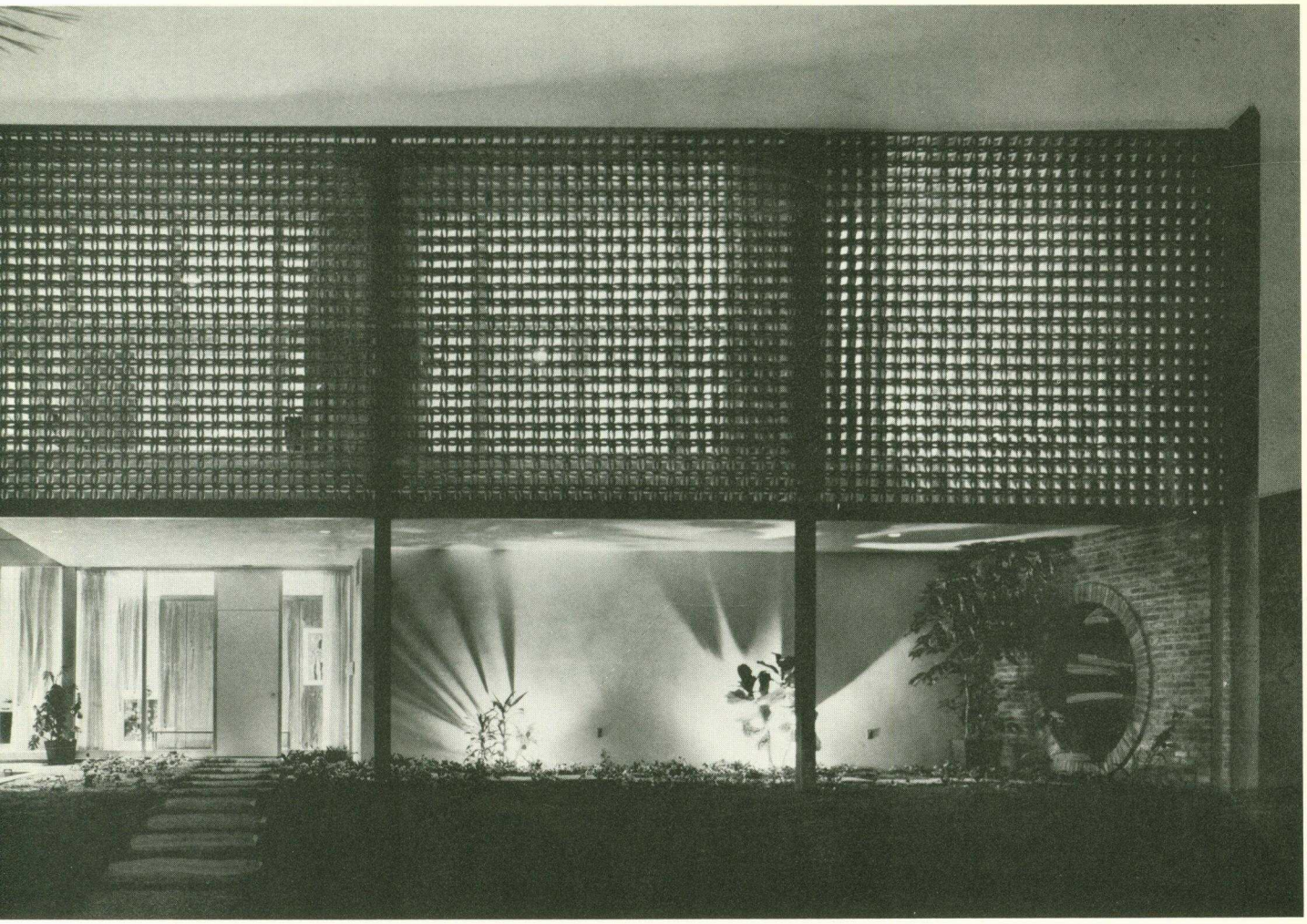
THE FLOORS of the pavilion are oak blocks, while those of the kitchen and breakfast room are surfaced with vinyl tile. On the lower level, the floor is a concrete slab on grade with carpeting in the entrance hall and master bedroom suite. The children's suite has cork floors throughout.

THE EXTERIOR DECK which surrounds the pavilion on three sides is of spruce 2 by 4's, stained the color of cathedral oak. All trim inside and out is painted a dark plum-brown. Walls on the lower level are plaster or wood paneling. Cost of the house was about $20 per square foot.

NEW ORLEANS HOUSE DESIGNED FOR EASY EXPANSION



PHOTOS: FRANK LOTZ MILLER



A number of typical problems affecting city house design are worked out in an extremely interesting fashion in this house. The big problems are, of course: privacy, limited lot area, outlook. Others are equally challenging: how to provide space for outdoor living, and how to add to the house at a later date without giving up this outdoor space.

In this case, the owners wanted to build a large, expandable house on a relatively small lot (78 by 110 ft), in a rapidly developing new subdivision near Lake Pontchartrain in New Orleans. Adjoining houses are mainly 1½ or 2 stories, and zoning restrictions required a front yard set back of 25 ft, and reduced the buildable width to 57 ft. A two-floor house, with first-floor expansion space was the answer. More rooms can be added by adding a floor slab and enclosing walls.

CURTIS & DAVIS AND ASSOCIATED ARCHITECTS AND ENGINEERS, ARCHITECTS

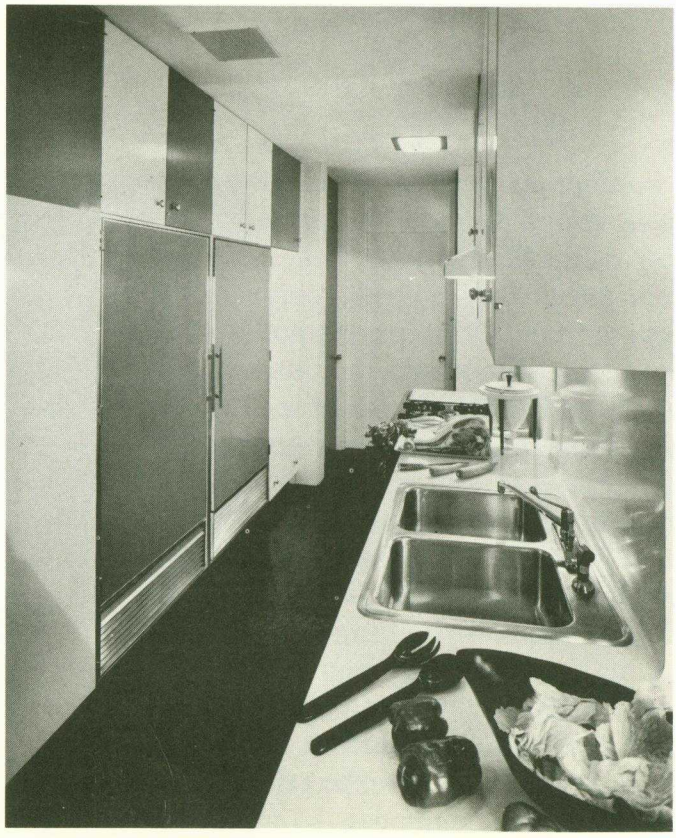
Residence for Mr. and Mrs. Alvin K. Halpern
New Orleans, Louisiana
Guillot, Sullivan & Vogt, Electrical Engineers
Millman Construction Company, Contractor
Halpern Fabrics, Inc., Interiors
George Rickey, Sculptor

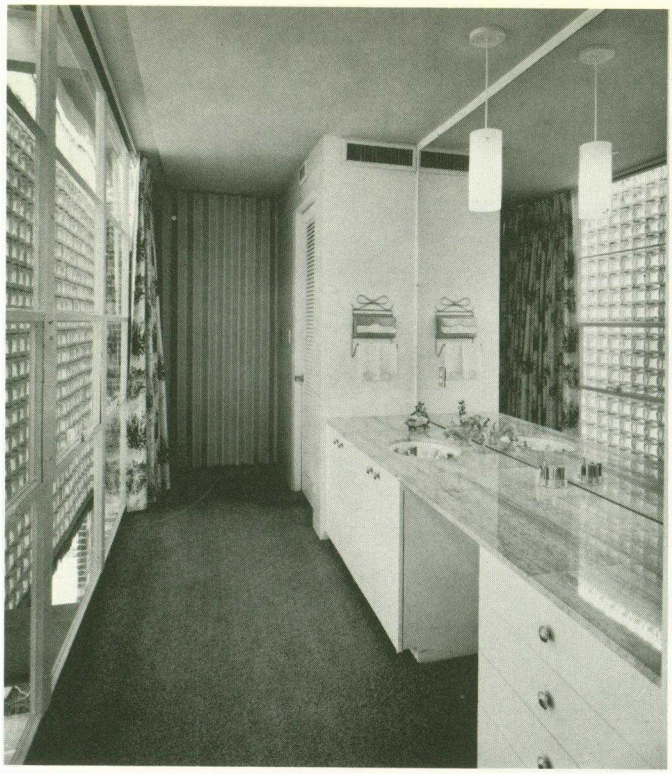
FINE FINISHES AND DETAILS ADD QUIET LUXURY TO SIMPLE INTERIORS

THE SITE fronts on a street, with the rear of the property facing north toward the lake. One row of lots separates the site from a public park area between the subdivision and the lakeshore. The two-story scheme gives a view of the lake.

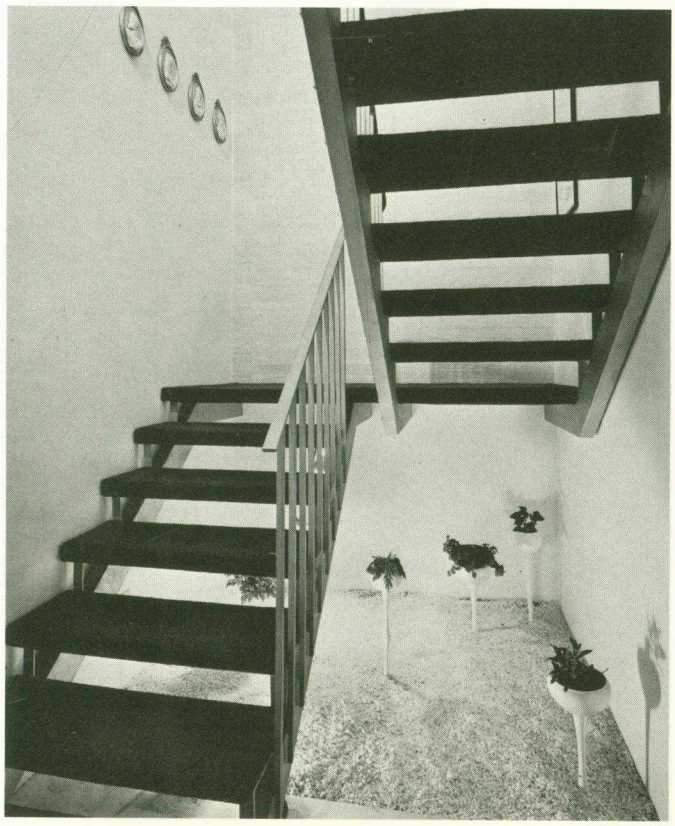
THE PLAN places almost completely blank walls at the sides adjoining the neighboring houses. Front and rear walls are almost entirely glass; sliding glass doors on the first floor and glass in metal sash on the second floor. The upper level is sheltered by an off-white masonry sun screen. First floor privacy is added by masonry garden walls at the rear; the front yard is to be screened by the use of plants and shrubs.

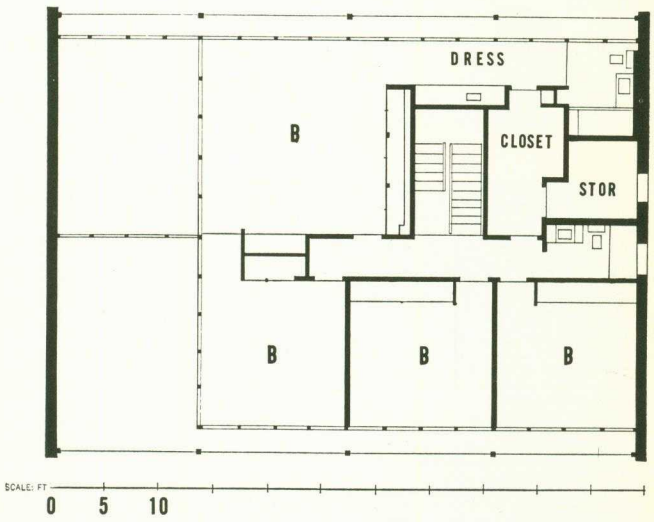
INTERIOR FINISHES include wall surfaces of plastic wall covering, brick, painted plaster, wallpaper. Floors are marble, carpet or vinyl tile.

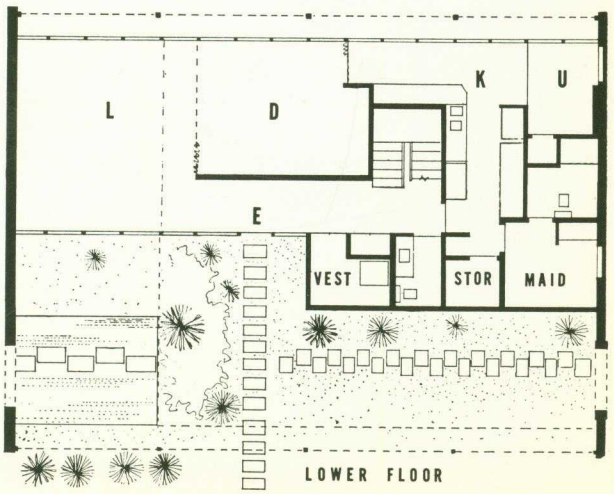




PHOTOS: FRANK LOTZ MILLER





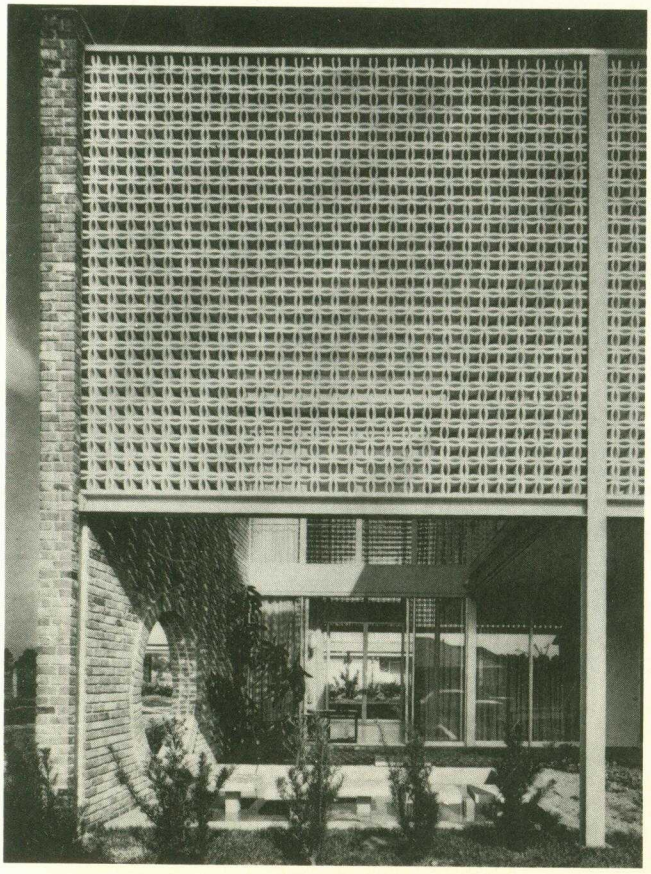


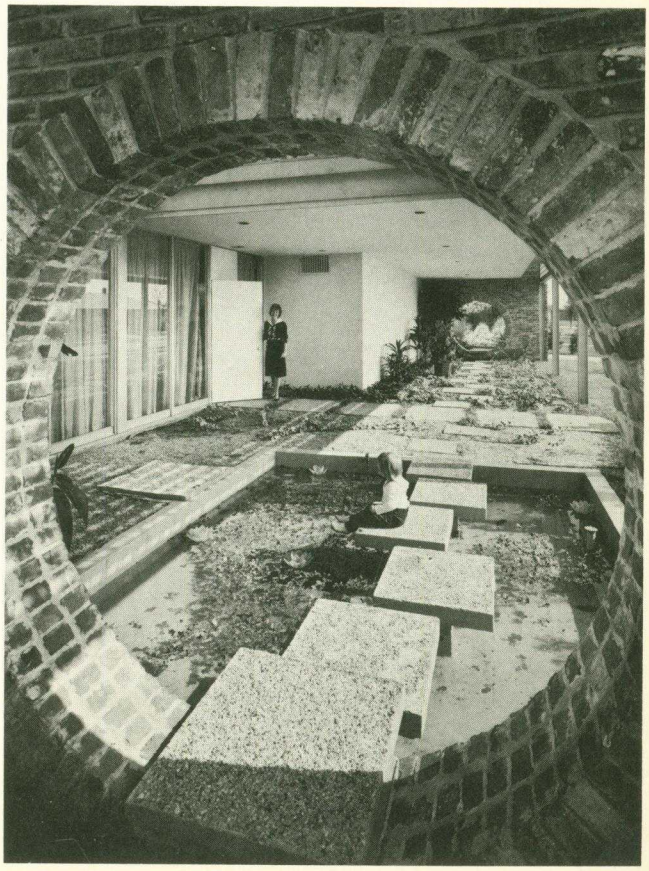
THE STRUCTURE AND PLAN ARE DEVISED TO ALLOW EXPANSION WITHIN THE ORIGINAL HOUSE FRAME

THE STRUCTURE is lightweight steel (beams, columns, and open web joists) with plywood sub-floors for the second floor. The first floor is a concrete slab on grade. All is supported on pile foundations, as is the custom in the marshy New Orleans terrain.

EXPANSION is easily provided within the original massing of the house. The lower floor at present uses only about half of the area within the structural frame; the rest is devoted to patio areas. Extra rooms can be added here at a minimum of cost and no disturbance of the original building.

EQUIPMENT in the house includes year-round air conditioning by two thermostatically controlled, 5-ton air handling units; there is a remote air-cooled condensing unit. Thermal insulation is by glass fiber batts. There is an intercom system, and lighting has dimmers. In place of gutters, the house has interior roof drains caulked with a special compound.





PHOTOS: FRANK LOTZ MILLER

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